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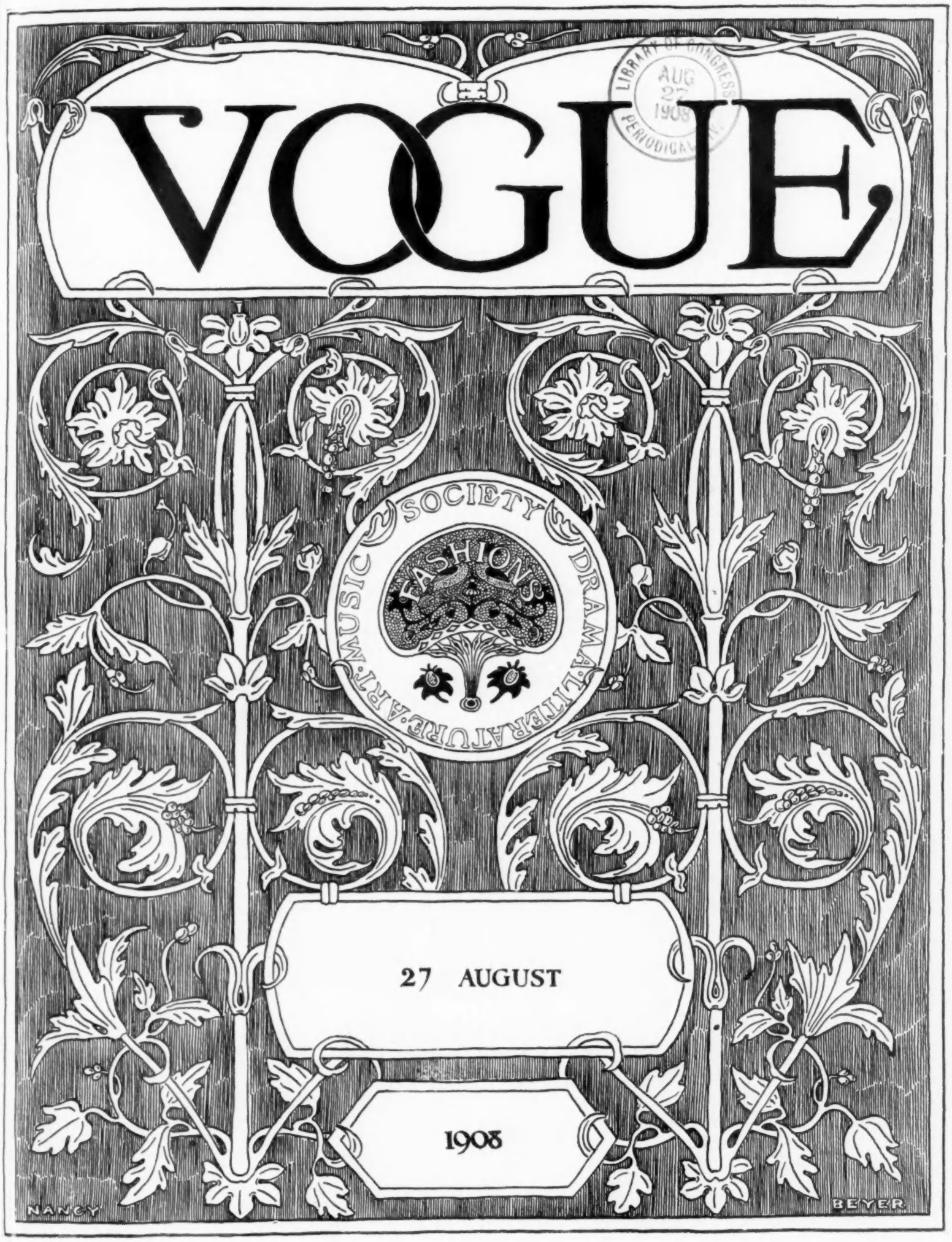

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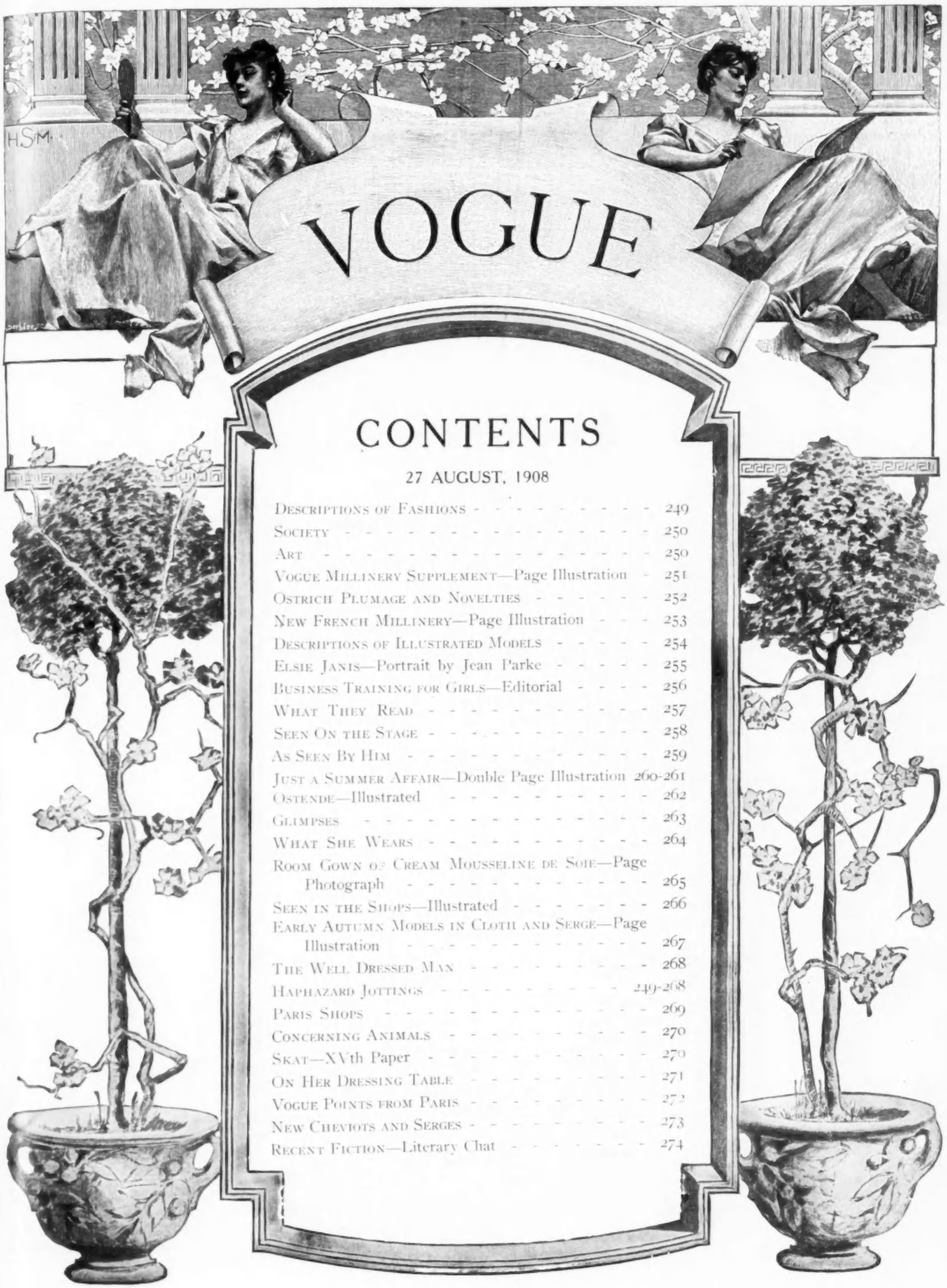

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DESCRIPTIONS OF FASHIONS

PAGE 267

LEFT FIGURE.—Directoire gown of dark blue serge, having revers faced with white broadcloth, and opening over a soft chemisette of batiste and lace. The narrow skirt is quite plain in the back, while the front is sloped up to the opening on the left side under the sash of black velvet. Dark blue felt hat trimmed with feathers.

MIDDLE FIGURE.—Dress of light grey silk braided in white. The first gore at the front is stitched down on the apron front, and extends all the way around the bottom of the skirt; the second gore is cut shorter and encircles the skirt below the knee, the third gore reaches only to the knee, and the middle back is quite short and narrow, giving a coat-tail effect. The lapels are of black satin. Turkish turban of violet tulle trimmed with thistles.

RIGHT FIGURE.—Suit of dull blue broadcloth. The skirt has a fan-shaped piece of embroidery in the back, with the ends caught together below the knee at the front. The paletot is laced with black satin ribbon. The yoke and sleeves are of old blue net, elaborately braided and embroidered to match the skirt. The chemisette is of tucked batiste. Black satin is draped about the bust. Dull blue felt hat with shaded plumes.

HAPHAZARD JOTTINGS

SUMMER CAMPS AND LIGHTNING

THE death by lightning of several members of the National Guard of Pennsylvania at the Gettysburg encampment this season has been made the subject of discussions in periodicals by military men. The consensus of opinion appears to be that there is nothing more dangerous than for a soldier to attempt to handle a gun or to execute any manoeuvres whatever during a thunderstorm. Any soldier who attempts to carry a gun with the bayonet attachment while lightning is at play is courting death. As long as the men are in their tents there is not much danger, since the steel in their leggins and guns is hardly enough to attract lightning through the canvas, but the instant they step out of their tents the danger becomes great. Men doing sentry duty this season have been knocked down and stunned by lightning, and a certain National Guard captain had his sword lifted from its sheath and deposited on the ground. The effects of lightning in camp is a subject that intimately concerns any public whose volunteer troops go into summer camp, and instructions as to the way to avoid the hazards of death by lightning stroke should be given the widest publicity.

A NOTABLE ACHIEVEMENT OF WOMEN

American women have distinguished themselves in a new economic field by the introduction of corn as an edible to a continent. At an agricultural show in Pretoria, various tempting articles of diet prepared from corn meal were shown with the purpose of persuading South Africans that what they have always regarded as unfit for food is really a wholesome and pleasant article of diet. When this prejudice is overcome it is anticipated that much can be done to relieve the distress among the unemployed, who are now living principally on gruel.

THIRTY MILLIONS FOR PHILANTHROPY

Women of means last year made a fine record as givers in support of philanthropic movements, the statistics for 1907 (the latest, of course) showing that the immense total of $30,000,000 was given by them. Mrs. Russell Sage gave more than any other person, except John D. Rockefeller.

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THE SPECIAL AUTUMN ANNOUNCEMENT NUMBER of Vogue will be published 17 September. Price 25 cents.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Bruce.—On Wednesday, 19 August, 1908, at his residence, 720 James Street, Syracuse, N. Y., General Dwight H. Bruce, aged 74 years.

Hopkins.—The Rev. Henry Hopkins, late President of Williams College, in Rotterdam, Holland, 18 Aug., of pneumonia.

McLean.—Suddenly, at Vancouver Barracks, Washington, Mary Louise McLean, widow of Brigadier General Nathaniel C. McLean, of Cincinnati, Ohio, and Bellport, L. I.

Macdonald.—On Friday, 14 August, 1908, at Gananoque, Canada, Gordon Macdonald, in the 53d year of his age.

Maxwell.—At Roosevelt Hospital, 14 August, Annie Stuart Maxwell, daughter of the late James T. and Emily Auchincloss Maxwell.

Smith.—At Bellport, L. I., on 14 August, Worthington Mayo Smith, aged 12 years, son of Mabel Ford and the late Richmond Mayo Smith.

Van Vechten.—Suddenly, on 15 August, of heart failure, Clarence, son of the late Giles Funda and Catherine Van Vechten.

ENGAGED

Cochran-Rittenhouse.—Miss Anne Cannell Cochran, daughter of Mr. William G. Cochran, of Rydal, Pa., to Mr. Henry Lockwood Rittenhouse, of Philadelphia.

Ellsworth-Prentice. — Miss Clara Ellsworth, daughter of Mr. James W. Ellsworth, to Mr. Bernon Sheldon Prentice.

Ives-DuFais.—Mrs. Charles Acton Ives (née Hunt) to Mr. John du Fais.

Sealy-Harris.—Miss Cora Sealy, daughter of Mr. Robert Sealy, of Cedarhurst, L. I., to Mr. Richard Green Harris, of Baltimore.

WEDDINGS

Cross-Page. — 17 August. — Mr. John Walter Cross and Miss Lily Lee Page, daughter of Mr. Howard Page, of New York, were married in the American Episcopal Church, at Geneva, Switzerland, on Monday, 17 August, the Rev. Charles M. Beldon officiating. Maid of honor, Miss Ione Page; flower girls, Miss Eleanor and Miss Mary Marquand. Among those present were Mr. and Mrs. Cross, the Misses Cross, Miss Redmond, Mr. and Mrs. Arthur Blayden, Miss Knowlton, Mr. and Mrs. R. Fulton Cutting, Mrs. Cutting, Mr. and Mrs. John Winturn, Mr. and Mrs. Francis Keen, Miss Kane and Mr. Morris Gray.

Eustis-Street.—20 August.—Mr. George Peabody Eustis and Miss Rosamond Street, daughter of Mr. William A. Street, were married on Thursday, 20 August, at "The Hermitage," the country seat of the bride's parents, at Monmouth Beach, N. J. Maid of honor, Miss Susan Street; best man, Mr. William Corcoran Eustis. The guests included Mr. and Mrs. Thomas Hitchcock, Jr.; Mrs. W. Corcoran Eustis, Mrs. Charles H. Coster, Mrs. Alfred Seton Post, Mr. and Mrs. Henry C. Beadleston, Miss Anne Cameron, Mrs. Belmont Tiffany, Mr. R. McLeod Cameron, Mr. and Mrs. Harold Minott, Mr. Marshall R. Kernochan, Miss Janet Fish, Mrs. W. Goadby Loew, Mr. and Mrs. Philip Benkard, Mr. Frank Crowninshield, Mr. Harry Morgan, Mr. Matthew Morgan, Miss de Acosta, Mrs. John G. Neeser, Mrs. William E. Strong, Mr. Gilbert Francklyn, Mr. and Mrs. Joseph W. Stevens and Mr. and Mrs. William Elkins.

BAR HARBOR

Charity Fete.—Mrs. Leeds, Mrs. William Jay Schieffelin and Mrs. Ernesto G. Fabbri arranged a varied programme for the entertainment which was given on Friday afternoon, 21 August, at Buon Riposo, Mr. and Mrs. Fabbri's villa, for the benefit of the Manhahttan Trade School for Girls. The patronesses were Mrs. Joseph T. Bowen, Mrs. Miles B. Carpenter, Mrs. Edward Coles, Mrs. Alexander Butler Duncan and Mrs. J. J. Emery, Miss Eustis, Miss Eleanor Hewett, Mrs. Hobson, Mrs. Frank B. Keech, Mrs. John S. Kennedy, Mrs. John T. Linzee, Mrs. John C. Livingston, Mrs. Louis McCagg, Mrs. John T. Pratt, Mrs. John D. Rockefeller, Jr., Mrs. Scott, Mrs. W. W. Seeley, Mrs. Elliott F. Shepard, Mrs. Townsend, Mrs. Clarence B. Wadsworth, Mrs. H. H. Thorndike, Mrs. Charles B. Wright, Mrs. Ernesto G. Fabbri, and Mrs. Leeds. A reception and tea was held after the performance, for which Miss Effie Pearson and Miss Alice Van Rensselaer poured.

Endicott.—Mrs. Robert Endicott, of New York, gave a dinner at the De Gregoire on Thursday, 20 August. Her guests were Mr. Thomas Leading, Mr. Moncure Robinson, Mr. Lewis Frith, Mr. A. C. Gurnee, Mr. Casimir de Rham Moore and Mr. John Hone, Mrs. Frederick Pearson, Mrs. D. B. Ogden, Mrs. John T. Pratt, Miss Endicott, Mrs. Suydam, Mrs. Monroe and Mrs. Hone.

Horse Show.—The annual Bar Harbor Horse Show opened at Robin Hood Park on 19 August and continued through August 21. The judges were Mr. J. W. Ogden, New York; Mr. John Conoway, Philadelphia, and Mr. H. L. Legare, of Washington, of the harness classes, and Mr. Chariton Yarnall, Mr. A. Butler Duncan, of New York, and Mr. Louis A. Biddle, of Philadelphia, of the saddle horses and jumpers. The box holders present on opening day included General Edward Morrell, Mr. C. B. Newbold, Mr. J. L. Ketterlinus, Mr. J. P. Edwards, Mrs. J. J. White, Mr. Warner M. Leeds, Mr. John T. Pratt, Mr. J. C. Livingston, Mr. M. S. Burrill, Mr. Philip Livingston, Miss Christine Biddle, Mr. Edgar T. Scott, Mrs. Joseph Pulitzer, Mrs. George Draper, Mr. C. S. Wadsworth, Mr. L. B. McCagg, Mrs. E. R. Philbin, Mr. E. G. Fabbri, Mrs. W. F. Sheehan, Mrs. Frederic Pearson, Mr. C. Morton Smith, Mr. Louis A. Riley, Mrs. C. B. Wright, Mr. G. A. Cochran, Miss Mellon, Mrs. C. de R. Moore, and Mrs. Platt, Mr. H. C. Fahnestock, General T. H. Hubbard, Mr. Merle Kiddleton, Mr. Jacob Schiff, Mr. S. W. Keith, Mrs. Edward Bell, and Mrs. F. B. Keech.

Widener.—Mrs. George D. Widener, of Philadelphia, gave a luncheon at the De Gregoire on 19 August. Her guests were Miss Tyler, Mr. and Mrs. James Potter, Mr. Phoenix Ingraham, Miss Brown, Mr. Erskine Hewitt, Baron Haymerle, Miss Widener, Mr. Maurice Roche and Miss Wayne.

Worden.—Mrs. Daniel T. Worden, of New York, was hostess at a dinner at Chalk's, on 20 August. The guests were Mrs. Miles B. Carpenter, Mrs. R. Hall McCormick, Mrs. Robert Drayton, Mrs. Platt Hunt, Mrs. S. Megargee Wright, and Mrs. Thomas Leaming.

Wright.—A country dance was given on 18 August at the Pot and Kettle Club by Mr. and Mrs. S. Megargee Wright, of Philadelphia, for their daughter, Miss Margaret Wright. Mrs. Henry C. Chapman received with Mrs. Wright.

LENOX

Bristed.—Mrs. Charles Astor Bristed gave a large bridge party at Lakeside on Thursday, 27 August.

Golf.—Mr. Peyton J. Van Rensselaer, chairman of the Greens Committee of the Stockbridge Golf Club, has issued the programme for the annual open amateur tournament to be held from September 1 to 4. There will be contests for the Stockbridge, Governors and Consolation cups. Already entered are Mr. David T. Dana, Mr. Samuel Frothingham, Mr. Walter Tuckerman, Mr. Malcolm McBurney and Mr. Walter Nettleton.

Sloane.—Mrs. John Sloane has returned to Wyndhurst after a visit with her daughter, Mrs. W. E. S. Griswold, in Greenwich, Conn.

Shaw.—Miss Anna B. Shaw gave a dinner, followed by bridge, at her villa, The Homestead, on 20 Aug., for Miss A. H. Williams, of Hartford, who is the house guest of Miss Adele Kneeland at Fairlawn. Among those present were Mrs. Charles Astor Bristed, Mrs. John A. Hadden, Jr.; Misses Heloise Meyer, Helen Parish, Amy Varnum and Isabel Shotter.

Winslow.—Mrs. Francis Dana Winslow is entertaining a house party. Her guests include Mr. and Mrs. Kenel Winslow, Miss Gertrude Beekeman, Miss Marion Eppley, Miss Dalson, and Mr. Miles Welch.

NARRAGANSETT

Country Club Clambake.—Members of the Point Judith Country Club gave a genuine Rhode Island clambake on the lawn of the Country Club recently, with those attending in costume. The cottagers appeared in costumes of singing girls, modistes, sailors, chauffeurs, golfers, clowns, Neapolitans, Italians, and circus riders, and characters from popular plays. Mr. Kenneth M. Murchison, of New York, was Pietro, an Italian troubador, taken from a play in which he recently appeared. The clams were baked on the Country Club lawn, and served at small tables in the clubhouse. A Neapolitan quartet sang songs of their native land, and after the bake there was dancing in the ballroom.

Horse Show.—The sixth annual Horse Show opened on 21 Aug. at the Point Judith Club grounds.

Point Judith Country Club.—Governors of the Point Judith Country Club gave a luncheon on 20 Aug. Among those present were Mr. P. S. P. Randolph, Mr. Edward Conner, Mr. Frank W. Moulton, Mr. E. A. Mitchell, Mr. William C. Marrow, Dr. Charles Hitchcock, Mr. Harry B. Kane, Mr. C. Eustace Garratt, Mr. John B. Lewis, Dr. Joseph Leidy, Mr. W. S. Blitz, and Mr. C. H. Wilson.

Recital.—A recital of Joseph Jefferson's Rip Van Winkle was given by Mr. George Kiernan at the Casino on 20 Aug. Among the patronesses were Countess de Loche, Mrs. Irving H. Chase, Mrs. Irving Fisher, Mrs. John H. Hanan, Miss Margaret E. Gale, Mrs. Horace Pettit, Mrs. Edward D. Depew, and Mrs. Kate C. Moore.

Tennis.—Aug. 20, at the Country Club, was the last day of the tennis tournament, and the finals in the mixed doubles were played. The players were Mr. Sherburne Prescott, Miss Margaret Prescott, Mr. Miles S. Charlock, Miss Agnes Lane, Miss Gladys Smith, Mr. Howard Hitchcock, Miss Emil Randolph, Mr. P. S. P. Randolph, Jr., Miss G. De Coppet, Mr. C. Eustace Garratt, Mrs. Irving H. Chase, Mr. Howard Strebeigh, Miss Olivia Hitchcock, Mr. Kenneth M. Murchison, Mr. H. A. Mackinnon, and Miss Carolyn Peck. Miss Lane and Mr. Charlock in the final round defeated Miss Hitchcock and Mr. Murchison by a score of 6—3, 9—11, 7—5, 6—1.

NEWPORT

Berwind.—Mrs. E. J. Berwind gave a dance at The Elms on Saturday evening, 22 Aug. The guests included Mr. and Mrs. C. Oliver Iselin, Mr. Victor Sorchan, Mr. V. Mott Gunther, Mr. and Mrs. Bayard Thayer, Miss Anna Sands, Mr. Goold Hart, Mrs. Whitney Warren, Mr. Guy Norman, Mr. and Mrs. Norman Hapgood, Mr. and Mrs. Bayard Thayer, Miss Irene Catlin, Mrs. Robert R. Livingston, Mr. Edward De P. Livingston, Mr. and Mrs. Austin Gray, Mrs. Arthur Iselin, Mr. and Mrs. H. W. Harrison, Mr. and Mrs. William F. Potter, Mr. and Mrs. George M. Morgan, Mrs. S. B. Gaynor, Mr. Bolton Smith, Mr. and Mrs. George H. Taylor, Mr. and Mrs. George Mercer, Jr., Mrs. W. P. French, Mr. William M. Stockbridge, Mr. D. W. Ely, Mr. A. S. Caldwell, Mr. and Mrs. R. L. Agassiz, Mrs. Ogden Mills, Mrs. E. C. Knight, Jr., Mrs. Craig Riddle, Mrs. Philip M. Lydig, Miss Nora Iselin, Mr. and Mrs. Arthur Scott Burden, Miss Irene Sherman, and Mr. and Mrs. Daniel Chauncey.

Beeckman.—Miss Beeckman is visiting her brother and sister-in-law, Mr. and Mrs. R. Livingston Beeckman.

ART

EXHIBITIONS NOW ON

New York. Astor Library. Etchings and Lithographs by modern Dutch artists, and plates illustrating shop window decorations.

Lenox Library. Modern line engravings by the Société Francaise de Gravure, and etchings by Joseph Pennell. Colonna Collection of Japanese prints.

Blakeslee's. Early English, Spanish, Italian and Flemish Paintings.

Ehrich's. Early American art.

Gimpel and Wildenstein's. High-class old paintings.

Knoedler's Summer exhibition of paintings by modern artists.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

W. K. O'Brien's. Collection of plans and views of New York City from 1671-1868. During summer.

Brooklyn. Brooklyn Museum. Collection of etchings loaned by Henry T. Quick. During summer.

Buffalo. Albridge Art Gallery. Third annual of oil painting by American artists.

Poland Springs, Me. Maine State Building. Annual exhibition of American paintings and sculpture. Until 1 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Art Museum. Summer exhibition of paintings. Until 20 Sept.

EXHIBITION TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

GOSSIP

THE Nineteenth Annual Exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, from 31 Oct. to 22 Nov. Only original water colors and pastels never before publicly exhibited in New York City will be received, and miniatures to be accepted must be framed in groups. No collections will be made by the Club, but pictures will be received at the galleries on Friday and Saturday, 16 and 17 October, from 10 A. M. to 5 P. M. Those accepted cannot be removed until the close of the exhibition, and all works, without exception, will be submitted to the Jury of Selection, which consists of Reynolds Beal, W. Verplanck Birney, Mrs. Charlotte B. Coman, Colin Campbell Cooper, E. Irving Couse, Albert Herter, Miss Clara T. MacChesney, F. Luis Mora, Mrs. Rhoda Holmes Nicholls, M. Petersen, Edward H. Potthast and Cullen Yates. Through the generosity of Mr. William R. Beal, a prize of two hundred dollars will be awarded to the picture selected by the jury as the most meritorious water color.

In the lower hall of the Lenox Library Building, the Print Department of the New York Public Library has arranged an exhibition of Danish etchings, taken from the private collection of Dr. Axel Hellrung, which illustrates an interesting form of a particular national expression in art. Among those represented are Carl Bloch, Frants Schwartz, Hans Nicolay Hansen and Carl Locher. The exhibit will be open for about six weeks.

At the last meeting of the trustees of the Boston Museum of Fine Arts it was voted to erect a building for the school of the museum adjacent to the handsome new building of the museum itself. As the available funds do not permit of a structure in the same style, it has been decided to build a temporary one which will furnish exactly the rooms best suited to the present work. This will be of stucco plaster finish, and have a series of rooms arranged about two courts.

From the income of the Charles H. Hayden Fund, devoted to the purchase of paintings by American artists, the museum has lately acquired three pictures: The May Pastoral, by W. S. Metcalf, which represents the edge of a lowland looking across the wooded heights; Eleanor, by F. W. Benson, which shows a young girl dressed in pink and seated on a piazza with a background of sunlit field and water; and The Guitar Player, by Joseph De Camp, which depicts a young lady in evening dress of tulle, with light purple stripes and spangles, sitting upon a richly tapestried sofa playing a guitar.

At the second annual exhibition of The Print Publishers' Association of America, held recently in the Park Avenue Hotel, New York, many hundreds of examples were shown, including photogravures, etchings and engravings, many of them being reproductions of the works of the old as well as the modern masters. Of much interest were the reproductions of Gari Melcher's new portrait of President Roosevelt in riding costume, displayed by the Detroit Publishing Company. Among the other exhibitors were The Berlin Photographic Company, The Century Company, P. F. Collier & Son, Curtis & Cameron, and The Life Publishing Company.

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VOGUE
MILLINERY SUPPLEMENT

HANDSOME LARGE HAT BY GEORGETTE

Ostrich Plumage and Novelties

CACHEMIRE PLUMES A NEW FRENCH FANCY—UNCURLED OSTRICH MUCH LIKED—KANGAROO FRINGE PLUME—CHARMING CONCEITS IN TRIMMINGS AND ORNAMENTS

THE importance of ostrich plumage as a trimming on hats for autumn and later wear cannot possibly be overestimated. This refers in particular to the new Directoire model, and the other large, picturesque new shapes, which make a trimming of ostrich almost imperative, and there are quite a number of stunning novelties, by means of which hats may be trimmed in a chic manner, completely different from that of the past season. One of the latest among these which plays a leading role, and is advocated and utilized by the most renowned of French designers, is the Cachemire plume. This is a high mount, a sort of panache, composed of ostrich tips in various lengths, with fine quills and practically uncurled, exquisite flue, and is in various new tones, fully five of them, among which the most prominent is antique gold. This new shade is a clear, almost hard, golden brown, with a faint green tinge underlying its surface, and is characterized by a great expressiveness in the light and medium tones, while the darker ones are decidedly soft, and quite unpretentious. In this form, the longest tips are in light tones of golden brown, and to their fine quills the shorter tips are tacked so as to display their under side, which, like the quills, show clever little touches of antique green, pinkish rose and deep yellow intermingled with the antique gold, all this intermingling of color has the effect of producing a lovely Cachemire plume.

In shape a new model resembles the amazon plume very closely, being of great length and flexibility, and showing long, practically uncurled flue; however, the quill is very thin, and therefore a great deal more supple than that of the ordinary plume, and the flue quite sparse, and as it is almost straight, it appears even more meager than it actually is. The entire length of the quill is dotted with little short, full ostrich tips, thickly curled and alternating with little bunches of crosse aigrette, and this supplementary ornamentation more than makes up for the deficient fullness of the plume proper.

When laid about the crown of a hat, this plume is slightly twisted, so that both sides are revealed, and the effect produced by this arrangement is exceedingly smart and unique. In deep, rich cuivre poli (burnished copper) or antique gold tones, the leading shades of the season, this exquisite novelty is a particularly strong feature.

The most exclusive of them all, and therefore a great favorite with the Paris designers, is the so-called kangaroo fringe plume, "La Frânge," as it is termed, a very long and immensely full, fine-stemmed willow plume. It is supplemented with a mass of short, but exceptionally full, long-flued tips joined to the one side of the quill, and a long, sewed fringe of the flue tacked to the other, and this gives the plume the additional extreme fullness required for producing the correct fringe effect. In two tones of gray, lava and cloud, for instance, copper, bleu lavé, stone green, antique gold, or chocolat, the fringe plume is most effective, particularly when employed on a hat in the same color. Black and white effects are also extremely smart, and very much in vogue.

Exquisite in its beauty of coloring is a full mount of long, thickly clustering ostrich. The very slightly curled flue shows tones of colors directly opposed the one to the other, but mingled in such perfect harmony that the effect this combination produces is striking and in the most excellent taste. There is a rich, hard tone of sarcelle, for instance, a perfect peacock tint, with the green predominant, which is brought into close contact with a dull, almost expressionless shade of prunelle, and a delicate, pronounced tint of lavender. As marked as the contrast may appear, the three colors do not clash by any means, nor do the various tones of antique gold, with their quaint bronze-green surface, as they intermingle with warm forest browns and taupes, dashes of which are profusely introduced throughout the ostrich mount.

Novelty plumage of the order just described is the very pinnacle of fashion, and is frequently used in the place of feather pompons, which it slightly resembles.

BEAUTIFUL LARGE HAT BY GEORGETTE

VOGUE MILLINERY POINTS

LARGE rosettes of goura, or crosse aigrettes in white and colors are the latest novelty, their centres are usually filled in with a large, fancy cabochon, or a soft ribbon or galloon chou.

SILK roses are used in abundance for decorating the new Directoire hat; they come in all natural, and the newest fancy colors, also in exquisite decroix shadings.

FANCY galloons of filet net, laid over silver and gold banding, and soutache embroidered in a scroll design, are the success of the season, and make stunning crown bands.

METALLIC—silver and gold—tissues are most distinguished fabrics for facing hat brims.

A NOVELTY in flowers is the calla lily, made of velvet in black, white and yellow, and accompanied by large velvet leaves, speckled in green and yellowish white.

THE "pensée" (pansy) is a clever new style motor hat, and sure to be a success. It shows a tall, slender crown, and a dome-shaped brim, short at the back, and dented so as to slightly resemble a pansy. Extremely chic it is when made of zibeline plateau, and faced with taffeta in a contrasting color.

CARLIER MODEL

MARIE LOUISE MODEL

CARLIER HOOD

CARLIER MOTOR HAT

NEW FRENCH MILLINERY

Descriptions of models on page 254

Back of Georgette model on page 253.

DESCRIPTIONS OF ILLUSTRATED MODELS

PAGE 251

SUperbly rich but giving the effect of extreme simplicity is the Georgette Model illustrated on the cover page of the supplement. There is nothing with greater chic and style just now than this stunning, large shape of deep châtaigne (a rich, copper-like chestnut tone) ribbed velvet with its low, broad "chaudron" crown and the wide, picturesque brim, which flares upward ever so slightly on both sides, while in front and back it demonstrates an equally slight tendency to droop, producing a profile contour of the most alluring beauty. The trimming is equally simple, but just the thing to suit the outlines of the hat, and to complete the ensemble harmoniously. It is formed by two gorgeous sweeps of the most exquisite paradise plumage—pure white, and faint yellow, with the tips merely touched up with a suspicion of terra cotta and châtaigne—which are lapped in the centre front, and crossed the one over the other. They encircle the crown, and droop softly over it, covering the larger portion of the brim, and allowing only very little of the velvet to shimmer through. The underbrim is faced with satin in the tone of the velvet, smoothly stretched.

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Chic and attractive is the Georgette model of dark bronze-colored velvet, with high crown, and a brim which is just a trifle rolled up at the left side. The trimming is in keeping with these smart outlines; it consists of a plaited band of tulle of such extreme width as to almost reach up to the top of the exaggeratedly high crown. A full, fluffy novelty in white paradise, exceptionally graceful, and "flou" in appearance, covers the crown, forming a lovely contrast with the dull tones of the velvet as well as the soft tulle of the crown band. A large buckle of dull gold serves for further ornamentation, at the same time covering the stems of the aigrette.

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In conformity with the vogue created by the color artists, the exquisite quiet tones of blue, gray, green, rose, and the other "sad" colors which are faded to an artistic softness, framboise, or, translated into English, raspberry, the dull, warm, pinkish red proper to this fruit, has risen to unexpected popularity. Designers of undisputed fame use it and commend it, realizing the possibilities for novel trimming effects that this shade affords.

The Carlier model shown in the illustration at the upper left of page 253 is developed from material showing only framboise tones—three of them, artistically blended. The shape of heavy, soft beaver felt is in the darkest shade of this color, and shows a medium high, straight crown, with a circumference considerably above the average; the brim is straight on three sides, and is rolled up into a daring rever at the left.

A thick, plaited ruche of soft satin ribbon in two lighter tones of framboise is laid about the crown, standing up in abat-jour (lampshade) style, and is held in position by a twist of velvet ribbon in the tone of the felt. A ruche of finely plaited chiffon in the lightest tone of this exquisite shade, which is almost a faint pink, is tacked to the very top of the side crown, falling softly over the flat top crown, and mingling prettily with the deeper hue of the ribbon ruche, and a large, plaited cockade-rosette, smartly placed at the left side of the crown, lends a charming finishing touch.

The much commented upon Directoire hat in a novel variation of the original style is demonstrated by the exquisite Marie Louise model pictured on page 253.

Coiffure ornament showing a large, topaz-studded steel buckle, oblong, and curved in tiara effect. It is placed over a wired bandeau of black tulle, with a twisted strap of black velvet ribbon carelessly drawn through it, and is decorated with two full white ostrich tips, which are so adjusted at the one end of the buckle that they stand up like a panache, with the heavy heads turned towards the front. (From Aitken's Son & Co.)

An effective hair ornament is a narrow semi-diadem of wired black tulle, softly twisted and entwined by a riviere of white topaz set in cut steel, terminating at the one side under a small, oval steel buckle, also studded with topaz. This serves for upholding two tall tulle loops, stiffly wired and decorated with a row of topaz along their centre, and a high, stiff black aigrette, which is fastened back of the tulle loops. (From Aitken's Son & Co.)

The shape can hardly be called a shape, for it has neither crown nor brim, but is formed merely by a large, disk-shaped foundation, covered with soft velvet in a deep tone of Simone (the new purplish cyclamen shade) and faced with the same material. This circular section is pressed down on both sides so as to assume the shape of the inverted scoop of a scale, and is traversed by a wide, softly crushed length of satin ribbon two shades lighter than the velvet. This ribbon, which forms a foundation for the trimming proper, is laid across the hair of the wearer at the back, forming a loop, and terminates in a large, soft bow, with long streamer ends, reaching far below the waistline. The trimming is distinguished by its loveliness of coloring, and by a rather unusual combination of various flowers. Large-leafed velvet sweet-peas in the most delicate of fuchsia shades—pale pink, white and bright coral—riot over the entire length of the ribbon, down to where the bow is placed, and among their stems are twined tiny pale rose-colored asclepias, deep red begonias, purplish petunias, and a series of other "old-fashioned" blossoms, with long, trailing vines of moss-rose foliage and tiny rosebuds covering it all. The effect the finished hat produces is singularly quaint and becoming.

Serviceable, smart and becoming is the Carlier motor hat. It represents a model of the very latest design, for which soft beaver felt in a rich tone of Rajah green furnished the material. This shade is new and wonderfully effective, particularly so in the deep tones—a soft, dull tint on the order of reseda, with a hardly discernible mauvish bleu tone underlying its surface. The shape of this model is medium large, and is really nothing but a huge crown, perfectly flat at the top, which comes deep over the head of the wearer at the sides, these being of increased width. A brim is imitated by means of a folded band of black velvet ribbon, which is loosely laid around the hat, and large, soft rosettes made of the same material adorn both sides, apparently pressing down the improvised brim. The veil is of heavy chiffon in the tone of the felt, and is fastened under the velvet band suggesting the dividing line between crown and brim. Its edges are outlined with black velvet ribbon, to correspond with the trimming of the hat.

The theatre hood "par excellence" is illustrated in the model on page 253, and is so alluring that it ought to more than atone for the fact that no hat of any description will be tolerated in the orchestra seats of the theatres. It was designed by Carlier, is large and comfortable, and so soft that it cannot crush or ruffle the loftiest edifice of curls and waves, and, moreover, it affords sufficient warmth to protect its wearer from the chilly night air. The shape is a cross between the original Red Riding Hood and the bonnets worn by the Citoyennes of the French Revolution, and shows a large, soft crown portion developed from bordered taffeta in pure white, of which the entire width was used. The border design is in cachemire effect, showing delicate tones of cloud gray, pale pink, soft pistachio green and rose, as well as vague bleu lavé (washed blue) tints, mingled in a quaintly blurred pattern, and it forms the upper and lower part of the hood proper, and outlines the frail ruffles of filmy white chiffon, which imitate a brim. These are joined to the shirred edges of the hood, falling in soft, deep folds, and over them is laid a graceful torsade of dull lava gray velvet ribbon, carelessly turned and twisted, and tied into a large, simple bow, which decorates the centre front of the hood. The long ties which effect the closing of the hood are also made of the bordered taffeta, and are so broad that the entire width of the material is used, and supplemented with velvet streamers in the tone of the trimming.

Back of Georgette hat shown on page 252.

Back of motor hat by Carlier on page 253.

Back of Carlier hood shown on page

Exhibition of Paris Models

AN event of unusual interest to the MILLINERY TRADE is VOGUE'S EXCLUSIVE EXHIBITION OF PARIS MILLINERY MODELS, specially imported for the purpose, which will be held from 20 August to 1 September, at 373 Fifth Ave., New York.

THis exhibition is, in a way, a private one. Cards will be issued to DESIGNERS OF MILLINERY and responsible trade representatives who wish to view the exhibition and examine and study the models at leisure.

KIndly make your APPLICATION for admittance card to VOGUE'S exhibition early, as only a limited number will be issued. No charge will be made for cards. The exhibition will be under the auspices of VOGUE in the interest of its new MILLINERY SUPPLEMENT, and for the benefit of the Millinery interests generally.

BEginning with this issue VOGUE will add a new section to its pages devoted exclusively to illustration and description of HATS, TRIMMINGS and ACCESSORIES as designed by the most exclusive fashion authorities each season.

VOGUE has planned to make this MILLINERY SUPPLEMENT a feature of great value and assistance to the trade as well as to its regular readers. All those interested in Millinery should subscribe to VOGUE regularly and keep it on file for practical reference.

IN writing or calling for cards of admittance, please state name and address in full; also name of firm or establishment which you represent. Please enclose stamped envelope when cards are to be sent by mail.

VOGUE, 11 *E. 24th St., N. Y.*

ELSIE JANIS

[From a Pencil Sketch by Jean Parke]

Miss Janis has recently returned from Europe and is now rehearsing in a new musical play of college life by George Ade

BUSINESS TRAINING FOR GIRLS

REGARDING the public school systems of this country some distinguished educators are persistent and caustic critics of impractical courses, charging that the methods of teaching even such useful studies as are included in the curriculums are inefficient, and that the luckless children are not only superficially educated, but misinstructed. Indeed, even manual training, which came into the schools a decade ago with such a blare of trumpeted praise, has, by the Massachusetts Commission on Industrial and Technical Education, been found wanting in the grammar and high schools of that State, because the courses are so purposeless, and the time devoted to them is so meagre that, as compared to those of the highly efficient special schools, which by means of adequate equipment and thorough facilities for instruction turn out graduates who are capable of putting their knowledge to account, they are a mere waste of the taxpayer's money.

Reform seems imminent, and when the systems are revised, it is to be hoped that among the other vocational studies advocated by the reformers will be such commercial instruction for girls as will at least enlighten them in regard to simple methods of ordinary business procedure, the ignorance of which now places many women at great disadvantage and not infrequently makes them appear to be dishonorable in their dealings. A specific instance of this occurred recently, when a public accountant, who had been asked to audit and certify to the previous year's treasury report of a certain woman's club, was refused some necessary data by one of the directors on the ground that a full report containing a frank exposition of existing conditions was not desired, and other lax methods often practiced by treasurers of women's clubs are to make deposits by mail and to place club funds in banks not authorized by the club board of directors. That club officials, who might reasonably be expected to have some knowledge of ordinary business procedure, so often show a discreditable ignorance, makes it plain that the lack of training is widespread, and indicates how necessary it is that all girls should be given at least elementary commercial training to save them from appearing to be unscrupulous, when they are simply ignorant, and to teach them how properly to care for the trust funds they are constantly soliciting for philanthropic purposes. Moreover, there is great need that women and girls should be able to protect themselves and those dependent upon them against the machinations of the unscrupulous who are always lying in wait to take advantage of their lack of knowledge and experience.

Brokers and others engaged in commercial enterprises are frank in expressing their disinclination to deal with women, because of what is called the unreasonableness of the sex, and if girls were duly instructed in their youth in simple business rules and customs, it would not only be of immense help to them when engaged in gainful occupations outside of the home, where the need of some commercial training frequently confronts them, but in every relation of their lives. Surely as the purpose of all education is to fit human beings to their environments, it is a very defective system that leaves the race, so far as public education is concerned, wholly unprepared for inevitable experiences with commercial matters. Foreign languages, and the science of music are fads and frills studies in the public schools compared to the essential studies that are now omitted.

MRs. Kinkaid's rather remarkable "romance of a vanishing race" deals with conditions in Indian territory during the last days of the tribal existence of the Five Nations at the close of the nineteenth century. The heroine is Pakali, the daughter of a wealthy half-breed Chickasaw and a white missionary mother. At the opening of the story this girl has returned to her father's home at Tishomingo, after a course of education at an eastern woman's college in the Eastern states. Pakali is beloved by Hattakowa, a young half-breed Indian, himself college-bred, whom she has known since childhood. But while the sympathies and tastes of the girl lean towards the race of the white man, the Chickasaw suitor remains essentially an Indian in every instinct. Then appears upon the scene an attractive young lawyer from Chicago, who succumbs to the singular fascination of the beautiful Pakali and makes her his wife. Shortly afterwards Arnold Stuart returns east alone, and this marks the beginning of a moving drama with inevitable tragic results. After years of neglect Stuart reappears at Tishomingo to meet with a swift and stern punishment for his faithlessness and disloyalty. The last chapter, which tells of Hattakowa's atonement for his justifiable crime, is the finest in the book. In the guise of fiction the author has presented many startling facts relating to the complex political and social relations between the two races. Mrs. Kinkaid has evidently endeavored to write an impartial narrative, although we cannot help feeling that her sympathies are mainly with the red man. Unquestionably, the author writing from an ample knowledge of her subject, has provided food for thought, while telling an extremely effective story.

(The Man of Yesterday. A Romance of a Vanishing Race. By Mary Holland Kinkaid. With Illustrations in Color by Volney A. Richardson. Frederick A. Stokes Co.)

PResent Day Problems, by William H. Taft, appears opportunely, but does not openly declare itself campaign literature. It is to the credit of Mr. Taft that he has the courage at such a moment as this to issue in a volume a collection of addresses some of them a dozen years old, for most candidates would be glad enough to have the world forget a good deal that they said a decade ago. These addresses fall mainly into three classes, official utterances, as his inaugural address as Civil Governor of the Philippines, frankly political speeches, as that delivered at Boise in November, 1906, miscellaneous orations, such as that on General Grant, which, by the way, was criticized at the time because of a reference to the circumstances under which Grant resigned from the army.

Mr. Taft's political speeches are mainly frank, though occasionally he descends to somewhat transparent special pleading. They are extremely clear in arrangement and expression. He has a special gift of exposition, as may be seen in the valuable and interesting description of the Panama Canal. The most carefully written and doubtless the most laboriously prepared of these speeches is the address on The Administration of Criminal Law, which has a most interesting and significant comparison of the Civil Code, and our inherited Anglo-Saxon common law. There is nothing brilliant or strikingly original in what Mr. Taft has to say, and his style has no special marks of literary distinction. It is merely the excellent working implement of an able, industrious, clear-headed man chiefly concerned with making himself understood.

(Present Day Problems: A Collection of Addresses delivered on various occasions by William H. Taft. Dodd, Mead & Co. $1.50 net.)

IF you come across Professor Ross' Social Psychology do not be repelled by the title, but read it and enjoy life. Professor Ross, it will be recalled, left Leland Stanford University some years ago because he insisted upon entertaining and expressing principles at odds with those cherished by the widowed lady whose wealth furnishes the sinews of war to that institution. There are a good many things in Social Psychology to shock widows and others, but Professor Ross has managed to decorate a new science with a most engaging humor and with a great quantity of odd and interesting illustrative detail.

In a sufficiently modest preface Professor Ross apologizes for the hardihood which has led him to put forth the first volume in any language upon the subject here treated. He has no doubt that many of his generalizations are wrong, but as he has no means of determining which these are, he gives his conclusions to the world in the hope that his critics may sift truth from error. Be it said immediately that Professor Ross, brilliant and charming though he is, must be held guilty of yielding occasionally to what has become the besetting sin of the modern experimental philosopher, that of venturing upon extremely wide generalizations, upon startlingly bold speculations after what may strike the unlearned as insufficient data. Nevertheless, he evidently aims at truth, and if his temperament threatens to lead him into error, it also lends charm and interest to his style and matter.

Social Psychology, the author defines as the study of the psychic planes and currents that come into existence among men in consequence of their associations. This definition prepares us for his discussion of "suggestibility," of crowd psychology, of mob mind, of fashion, in which he is most entertaining; of conventional imitation, of custom imitation, of rational imitation, of discussion, of compromise, of public opinion, and of "disequilibrium." In the course of his discussion Professor Ross cites, by way of illustration, a great variety of phenomena, and makes in passing positive assertions concerning such phenomena that cannot always be accepted with confidence. His notion, for example, that literary discussion is profitless because there is no disputing about taste, must be called unworthy of respectful attention, and his cool dismissal of the Oriental mind of to-day and the future as having nothing to offer the modern world is, to say the least, extreme. Who knows what a reawakened China may yet do for the world? There are times, too, when the Professor seems to take an unscientific pleasure in saying the thing that will shock. Indeed, he is manifestly under the spell of Bernard Shaw.

(Social Psychology: An Outline and Source Book. By Edward Alsworth Ross, Professor of Sociology in the University of Wisconsin, author of Social Control, The Foundations of Sociology, Sin and Society, etc. The Macmillan Co. $1.50 net.)

H. Perry Robinson's The Twentieth Century American (Putnam) is an interesting attempt at a comparison of the two peoples, American and English. Incidentally, also, it is an illustration of the persistence of the English feeling and point of view in a man twenty years resident in the United States, and widely acquainted with the people of this country. Mr. Robinson has preserved the ideals and some of the prejudices of the British upper middle class, and anxious as he is to take a thoroughly friendly attitude toward America and Americans, he is occasionally betrayed into just the same sort of criticism that we hear from the newly-arrived Briton. For the most part, however, Mr. Robinson is a more than friendly critic, and if at times he overestimates the accuracy of his own impressions, that fact results perhaps less from his personal limitations than from the inherent difficulty of understanding a strange people.

Nowhere does Mr. Robinson betray his failure to have understood America more than in his insistence that the time is ready for an Anglo-American alliance. He seems to forget that many Americans of old stock have not outgrown their inherited and unreasonable hatred of the mother country, while by far the large part of the new stock is made up of immigrants or the children of immigrants belonging to peoples instinctively inimical to England—the Irish and the German. Americans who have known Englishmen as they commonly appear on this side the Atlantic will find it hard to accept Mr. Robinson's opinion that Englishmen have a more chivalrous attitude toward women than Americans, and have a genuine affection for our people. Nevertheless, it is interesting to find a man of his nation long resident in America putting forth these ideas. Indeed, Mr. Robinson ascribes our attitude of respect for women to an Anglo-Saxon inheritance, and in this he is probably right. He finds in this matter only one of many resemblances between the two peoples. Most Americans who are not warm Anglophiles will think that he tends to exaggerate the number and the intensity of these likenesses. He fails to note, for example, the effect of six or eight generations of residence under almost semi-tropical conditions, upon the most nearly pure Anglo-Saxon body of whites in the United States, perhaps in the world, those of the region below Mason and Dixon's line. When he comes to discuss party politics, Mr. Robinson proves himself a partisan Republican of the anti-Roosevelt type, and therefore peculiarly ill-fitted to judge of the current political attitude of America in the mass. His instinctive upper middle class attitude also vitiates much that he has to say upon the subject of social distinctions, and it is quite impossible to treat with respect his opinion concerning an Ameri-

(Continued on page 274.)

THE TRAVELING SALESMAN

MR. James Forbes has romped away with another success in The Traveling Salesman, at the Liberty Theatre, which appears to be journeying along the road traveled by The Chorus Lady. Mr. Forbes has a knack of fashioning human nature, for play purposes, so that it may be readily viewed by his audiences and as this, really, is one of the first essentials of playwriting and as it forms the chief basis of the two plays by this author he is fortunate. In so far as play mechanics go Mr. Forbes has not, perhaps, deemed it necessary in either instance to bother with them. At all events he has constructed a logical, if not unusual plot, in The Traveling Salesman; chosen a hearty, straightforward personality for the chief character and crowded as many laugh provoking lines into his play as possible. The result is that most people who see the play are quite likely to go home with a satisfied feeling and a rather friendly regard for Bob Blake who is the ever ready hero who, in his own language, is on the job at the right time.

As in The Chorus Lady, where Patricia O'Brien was the central figure about which the other characters revolved, so, in The Traveling Salesman, is Bob Blake the main pivotal point. His presence on the stage is quite necessary most of the time and it must be confessed that he is always welcome. Whether or not this type adequately represents the class is a question which does not call for discussion here, but if it does then traveling men are not a bad sort, for Mr. Forbes' hero is possessed of manly qualities and they are what count in life. Mr. Frank McIntyre was the salesman and had he been selling what the programme announced as a full line of plain and fancy laughs he would not have had much difficulty in disposing of his complete stock. Miss Gertrude Coghlan, who was the telegraph operator owning a piece of property supposedly of small value, which was saved from the clutches of her designing relative by Blake, who was in the relative's employ, played with charm in the light scenes, and would have been equally pleasing in those calling for emotion had she used some repression. Mr. H. D. Blakelemore's Julius was an exquisite bit and Mr. R. C. Turner and Miss Sarah McVickar were able.

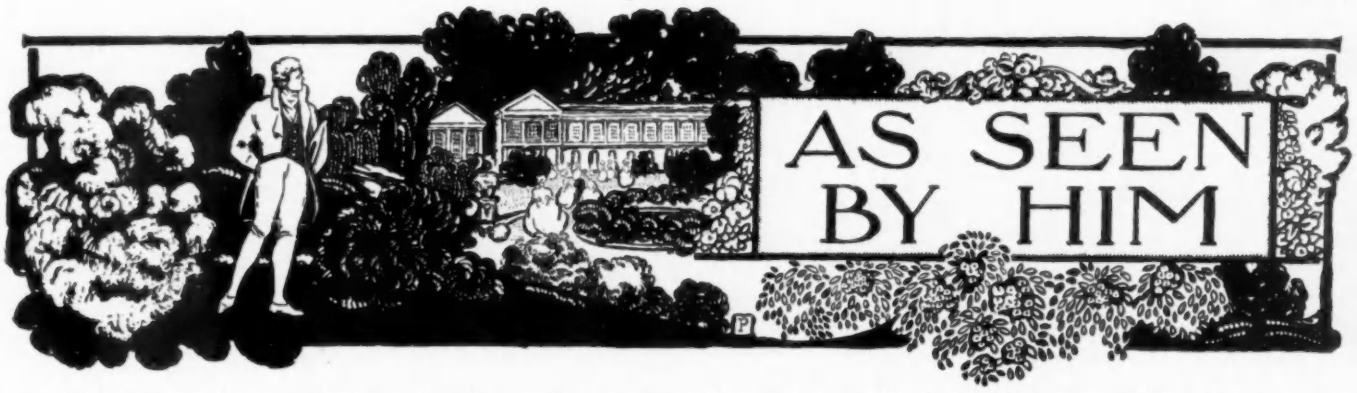
TWO PRODUCTIONS OF THE DEVIL

OF all last week's openings none carried quite the spectacular features which surrounded Harrison Grey Fiske's and Henry W. Savage's simultaneous production of The Devil which was put on at the Belasco and Garden Theatres respectively on 18 August, with a suddenness which was startling to the play going public. Mr. Savage has been preparing for the presentation of this Hungarian play, by Ferenc Molnar, for which he contracted while abroad, under the title of The Cloven Foot. He had the play performed recently in Hartford by the Hunter-Bradford players and thought so well of his judgment as to have concluded arrangements for its production the latter part of September with Mr. Edwin Stevens in the leading role. Mr. Fiske secured the manuscripts abroad and as there is no copyright agreement between this country and Hungary it appears that Mr. Fiske decided to produce the play before Mr. Savage had presented it in New York. Learning of Mr. Fiske's intention only forty-eight hours prior to the opening hour Mr. Savage announced that he also would present his version of The Devil at the Garden Theatre on the same date. Almost magically assembling his players, who were summering at more or less distant points from New York, and calling two hurried rehearsals Mr. Savage opened the Garden Theatre on Tuesday evening, having accomplished the feat of restaging and producing a play in thirty-six hours. Mr. Fiske's rehearsals for The Devil were conducted with such secrecy that no one, outside of those directly concerned, knew of the plans until the day they were publicly announced.

MISS ISADORA DUNCAN
Who is appearing at the Criterion Theatre in classical dances

NEW PLAYS

LAst week saw the dramatic season of 1908-9 take further strides with several openings of plays and one distinct novelty in the Classical Dances of Miss Isadora Duncan. Monday night, 17 August, The Man From Home began its New York career at the Astor Theatre with Mr. William T. Hodge in the role which he scored well in during the run of the play at Chicago. Tuesday, 18 August, The Devil was produced, as already mentioned, and Saturday night, 22 August, Mr. Douglas Fairbanks made his reentry into play affairs as a star in All For a Girl at the Bijou Theatre. The Man From Home, written by Booth Tarkington and Harry Leon Wilson for the purpose of showing the dangers of foreign marriages, is spoken of glowingly as a play of charm and entertaining qualities of unusual calibre. All for a Girl, a new play by Rupert Hughes, will serve to introduce Mr. Douglas Fairbanks as a star. Miss Adelaide Manola is leading woman and the remainder of the company has been carefully chosen.



A Fortnight of yachting; of stag parties—the tennis matches seemed to absorb the interest of the fair sex; polo at the Pier and a little at Newport itself, and then we sailed away, determined to come back for a few days in September. New York was dull, hot and crowded, and many of the people within the gates were, as usual at this time of year, strangers. A better choice of restaurants than ever, and the cuisine more than fair, except that nearly everything tastes alike, and one is weary of hearing bands discoursing the same music. It was a relief when the city disappeared from view, leaving only a blot of fog and smoke and haze on the horizon.

The country was a pleasure indeed, and with drives and a little golf now and then, and short journeys the time passes pleasantly. I think that the new idea of closing up large establishments and living amid rustic surroundings is quite delightful. From England, I hear that it is impossible to get a cottage and houses go begging. I have retired to the bungalow which I had built last year in the park at Hillsley. I have followed the usual plan and have not changed the construction of my retreat. It is a low one-storied house, built for warm weather, and the rooms all open on an inside patio, or court, as well as on the continuous veranda or gallery, as it is called in the South—and this was a concession to the summer weather.

The Bungalow Period

One needs but few servants, and only furniture of the simplest description. Did you ever read an odd little book published a few years ago at Worcester, Mass.? It is by Fred Hamilton Daniels, of Springfield, and called "Furnishing the Modest Home." As the "modest home" is a possession which even those who have many establishments, desire to add to their chain of residences, and as there are others who can only afford this kind of a dwelling, the book is in some respects, treasure trove. I have been particularly struck myself with the comfort of the modest home—especially in the country—since my last visit to Newport. One tires of a succession of magnificent villas. There is no contrast. Everything is well groomed. All the hydrangeas are magnificent—although some will tell you that the most beautiful are those in the garden of Mrs. John Thompson Spencer, at Althrop—the equipages, the motors, the liveries, the furnishings are spectacular, correct and unsurpassed anywhere, and the women are charming and well gowned—but one wearies of this parade. You feel like hurling anathemas on the memory of the Louises of France; you despise the Empire period, and you do not care for the Tudoresque or even the Jacobean days. Perhaps you are aware that although even the antique shops of New York are filled with early English furniture, only two genuine chairs of the period of the Virgin Queen have ever come into the market here, and when you look at the seventeenth and eighteenth century pieces, you are reminded of those shops near the Rue de Bac in Paris, where hundreds of such "frames" are in evidence, only waiting the magic of American gold to turn them into genuine examples to the great profit of the manufacturer. We have exhausted the Colonial period, and there is little old furniture to be found anywhere; but that does not matter, if what we can get does not look too new, and if it is honestly copied and strongly made.

Suggestions for Modest Homes

However, the book will be of use to everybody, although it is a bit provincial and errs on the very side it condemns in some instances. It quotes Emerson's line, "Homes of virtue, sense and taste," as its guide. It praises the sweet simplicity of the days when we had homes of virtue even if the snow did blow into the open chambers and sifted across the beds of the children, and bathrooms were unknown, and it has a word for the "Homes of sense" of a later generation "when houses were finished throughout, sanitary plumbing introduced, the library made an important feature, and the whole interior made habitable through comfortable furniture, heat and light." "But," confesses the writer, "in those days carpets and wall papers were riotous in pattern, all ornament was meretricious, and Rogers groups stood in the bay windows between starched draperies of imitation lace." Just a few extracts here and there: "We want a home which is a haven of rest, a refuge from the noise of the busy world"—and yet half the Americans build themselves private hotels.

Here are some of the "don'ts" which are pathetic: "Poorly drawn copies of Gibson heads, hand painted flowers faithfully and laboriously crocheted in real oil paint, awful doyleys." Our author quotes Plato, "Nature is divine art," and states that for the modest home there should be Fitness to Purpose, Order and Simplicity. "The piazza is located at the rear of the house, unless the builder is influenced by the excellence of the view from the front of the house, or unless the house is situated well back from the street." "A gentleman who had visited a well-known seaside resort was asked his impression of the place. He replied, 'Three hundred old ladies rocking.'" "The Orientals have no 'American back yards.' Their back yards are their gardens." "Woodwork should be stained or painted in low toned colors that it may assume a very subordinate place in the room." "Woodwork should not shine." "No carpets, hardwood or stained floors and foreign rugs." "Blue is the most unsatisfactory color for walls. Always avoid large, pronounced figures in wall paper." "A room which will hold dark furniture should not have a light paper. Above all things a room must have unity." "The naturalistic design which pictures flowers growing over fragile trellises or as climbing up nothing at all, is bad." And so on. To this writer wedding gift furniture and bric-a-brac are as so many abominations. Unfortunately, he is weak as to photogravures. He rather likes these copies of well known pictures. I differ from him. But he gives much excellent counsel on choosing direct honest and sturdy furniture and against overcrowding rooms.

Simple Living

Naturally my bungalow contains no such objects. It is almost Spartan in its simplicity. The china and the other appointments have all been carefully selected to carry out this idea. If I should desire a planked fish, it will be cooked in the manner in which this American plan was first introduced, and not on a purchased board. And I should never serve "planked" anything at my town house, or even at Hillsley, or at Newport, or on the yacht, but in the Adirondacks, or here in my rural retreat, or I should order one at some seaside restaurant with a reputation for food prepared in this manner.

And as I close—I am only giving you a soupçon of some of the many good things this little book contains, the advice as to flowers on the table is excellent. "The art of the Japanese florist requires fourteen years of study before proficiency is acquired. They teach that massing of flowers destroys the lines of growth which should be preserved. The vase is to the plant as one is to one and a half, so that a proper proportion may be maintained. I dislike stiff arrangements of flowers and I like to see my guests across the table.

Unncessary Noise

I believe that a crusade against noise in New York has been started. The town needs it, for even Fifth Avenue is only peaceful by comparison. The auto bus is a great grinding green monster. It would seem as if all the tram cars, surface and overhead, needed some kind of greasing. You can hear the creaking of the machinery as well as the din and roar fully two blocks away. And the yelling children at their rough play, the gramophones and the organ grinders and the puffing, shrieking, hoarse tooting motors are with us—when we take a look into New York. But I note one reform with delight—the expulsion of rank smelling machines from the parks. There is no excuse for a motor of this kind. It is simply the carelessness of the chauffeur. But in these days when there is an over-production, motors of all conditions and vintages are to hire in town, and those who linger there in the summer as well as the stranger within the gates, are among the patrons of these horrible machines.

JUST A SUMMER

SUMMER AFFAIR

OSTENDE

(From Our Own Correspondent)

THE KING MAKES A BRILLIANT SEASON—VALENCIENNES LACE GOWN WITH BLACK SATIN SASH—THE BLACK TULLE GUIMPE—SWAGGER BLUE SERGE YACHTING SUIT—AUTUMN HATS IN SATIN—TULLE AS DRAPERY-UNSEWN BUT BEAUTIFULLY POSED

THE visit of King Leopold, and his continued presence at the polo and at the Yacht Club, have added a sudden brilliancy to the Ostende season. The club reserve and the tea tables at polo, where the King has charmingly mingled with players and guests, has a delightful aspect of informality and quiet elegance. Fairy-like is a banal word, it however fittingly describes one of the toilettes worn by a Belgian mondaine. It was a closely fitted Renaissance gown of real Valenciennes lace which reached from the ears to the thumbs, and hung limply in a very small train on the green sward, its hem finished on the very edge by a narrow fringe of heavily twisted white silk. Under this there was probably nothing but two or three plain layers of pale rose mull, unfrilled and untrimmed, for the lace twisted about the ankles and made no volume at all above soft pale rose sandals on low heels, cut very low on the toe and showing a white lace stocking. The sleeves formed mittens over the thumbs, showing rings on every finger and pale pink enamelled nails, and a pale rose tulle ruche was worn high about the top of the choker. Ornamenting this gown there was a very wide scarf of softest black satin, fringed in narrow black sewing silk, this being draped loosely across the front of the gown from knees to hip in a sash-like apron effect, one end buckling to the back of the hip, rather high, and falling in a short point, the other end carried still higher to the center of the back, buckled there also, this end falling, square and fringed, to drag on the ground. Her hat was one of those absolutely flat and extremely broad affairs, all trimming lying flat about its brim, which are so popular this month, and which at certain views give the aspect of a single dashing straight horizontal line. In this case it was in black satin covered with a wreath of pink aigrettes lying down flatly one upon the other in a thick drift.

Capote for the theatre, by Carlier. Made of shot coral pink taffeta—ruffles a lighter shade of pink taffeta, and the roses are variegated tones of pink. Loops of ribbon and ends are a shade paler than the ruffles.

THE BLACK TULLE GUIMPE

Very odd and quite original this season are the fine black tulle or black mull guimpes with high chokers and long sleeves, and curious are they when worn with otherwise all white costumes, whether in serge, lace or linen. Gloves, shoes, even hat will be white or light toned, leaving the guimpe the only black note. Sometimes it has a white mull and lace jabot. One mondaine here is wearing a fine soft black satin princesse slip with black tulle guimpe with several dresses of open work character, one in white, one in pink linen, one a white serge, the whole upper part of the skirt and coat being of white Greek tulle lightly soutached in white. With this the hat and shoes and stockings are khaki colored. Khaki color and pale pink is a combination that will hold through the winter, and the popularity of pink, a flesh color, the French call it, is very marked this season.

YACHTING COSTUMES

For September wear at the yachting and golf clubs there is such a swagger suit consisting of a Renaissance princesse in navy blue fine serge having a long front panel, and long tight sleeves in white cambric English embroidery bordered with black silk soutache and black, passementerie buttons. Its guimpe is in black tulle, which lines the white cambric sleeves and the whole front panel. To wear with this there are two garments, one being a great shawl-like wrap of white cambric embroidery lined with black Liberty satin and bordered with a curved band of fine navy blue serge. It has thick black tassels on its three points, and inner straps of black satin buckling it about the bust and shoulders. Huge white veils drape its white felt hat. For later wear there is a more ship-shape navy blue serge smoking jacket with black satin sash that forms vest effect and fringed ends under the coat tails. The lapels and cuffs are of embroidery white cambric soutached in black.

SATIN AND SILK HATS

Soutachings on broad flat frames of satin or of very coarse ottoman silk, almost coarse enough to suggest furniture stuffs, are used for the new autumn hats, a few gigantic feathers trimming them. Plush is to be used in broad borders on felt turbans, or as huge mob cap crowns and narrow borders on brims of coarse silk or wool net. Other autumn hats have crowns and borders of felt on broad brims of silk or wool net, which net is almost covered by the trimming, but it gives lightness notwithstanding.

Camille Roger is responsible for these three chic autumn hats, which their possessors have already worn, the first is in heavy black silk net with wide black satin border and two huge pink and khaki aigrettes starting from opposite corners of a large fine jet buckle; black satin ribbon strings knotting loosely about the throat. The second is quaint with its high big crown made of folded bands of alternately black satin and turquoise blue silk net, a clump of black tips at one side. The third, worn with a white serge yachting skirt the other day, is in terra cotta felt with shaded and fluted terra cotta ribbon, a bright malachite green enamel buckle in the centre of the rosette.

YACHTING SKIRT AND JACKET

A certain serge yachting skirt was smartly made in kilts, with at the back a flat drapery having pointed ends with two thick twisted silk tassels. This drapery started from a passementerie buckle at the top of the corselet behind. The jacket was a smoking

Hat of Esther Meyer's, made of moose-colored cachemire, faced with satin the same shade. A waterfall of Paradise plumage in shaded moose color springing from a wreath of gold roses.

model in cretonne of an Indian pattern and design, richly soutached in tapestry colorings in broad borders and bands that left little of the cretonne plain, its colorings harmonizing with the terra cotta hat, cream serge skirt and cream tulle blouse.

FRIVOLOUS CLOTHES WORN AT YACHT DINNERS

The yachting club has been rather animated, especially since Commodore Morton Plant's "Iolanda" arrived on her maiden trip, and was welcomed by many yachtsmen, among them Sir Thomas Lipton. The dinners on board this and other yachts have been some of the events of the season. I like the way the women don their most frivolous and fragile clothes for these occasions, with cloaks of wonderful diaphanous effects.

TULLE DRAPERIES

There is a fad for evening that was started in town in July by a Belgian princesse who is a leading Parisienne mondaine, the Countesse Greuffhe, this being the wearing of untailored drapings of the most fragile of tulles without trimming of any kind save jewels. The original in white worn at the fete that Mme. Greuffhe gave in the gardens at the Chateau de Versailles was even surpassed by one worn here this week. Imagine a soft silvery satin princesse sheath, only slightly training, this as a foundation worn directly over the silk maillot. Over this yards of pale grey tulle are literally draped and knotted, not sewn on, and certainly unhemmed or otherwise deadened by extraneous matter. It swathes bust, one shoulder and arm, hips and knees tightly, knots on shoulder, hip and again at the ankle on the opposite side, reveals at one ankle a silver slippered foot, and trails in a one-sided crumpled mass, a long scarf falling from the top of one arm that is left bare. Seed pearl tassels and seed pearl brooches and clasps are used, and a chain of pearls crosses the shoulder and bust diagonally, passing under one arm, where it ties with a bowknot and tasselled ends. She wears her hair in a thick encircling braid, through which there is twisted an end of tulle fastened with pearl stars, this end finally falling, or seeming to be a continuation of a long scarf, that drops from behind the left ear, twines about the throat, and then twice about the bare arm in lieu of gloves, its end floating free. Fancy the way this gauzy cloud moves in the moonlight, its ends blowing freely about her, the figure at the same time beautifully moulded in its midst. The prototype of this costume, in white with diamonds, was completed by a huge flat hat in white net bound with white Liberty satin and shrouded in white aigrettes, its veil of tulle coming from this brim to entwine throat and bare arm. Diamonds twinkled on top and under this hat, two stars atop and a small tiara on the bandeau, diamonds enchained her throat and bust and waist, covered her fingers and buckled her little satin sandals—could anything be more lovely?

Ostende, August, 1908. Aube de Siecle.

GLIMPSES

THE—

Newest set of cuffs are white or tan linen, heavily embroidered, with a full soft ruffle set around the bottom edge, so that it falls gracefully over wrist and hand, and these are fastened to white blouses, to show below the coat sleeves.

THREE SMART AUTUMN MODELS BY CAMILLE ROGER—OSTENDE

MANY—

Bracelets are worn these days, those most in favor are the linked ones, with alternate diamonds and a colored stone, set in each link on the outer side; the under side the links are of plain gold.

A—

Beautiful new material is linon soyeux—sheeny like a crepe-de-chine, yet more like silk voile in texture.

SLEEVES—

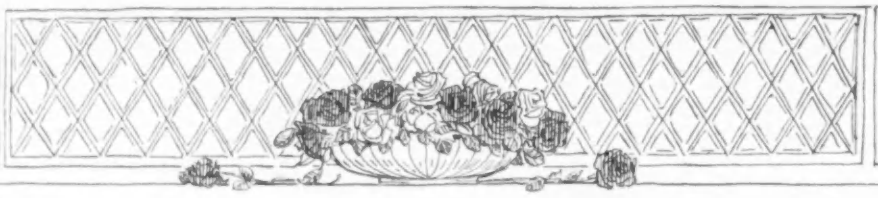
Are tighter than ever, especially in tailored suits; darts are made to avoid fulness at the top. Buttons continue to be the rage, and also soutache sewed on one edge only to appear more raised than of yore, when it was appliqued flat.

AN—

Oddity for an emerald green parasol handle is in the shape of a grey cat sitting bolt upright, with his tail curled around him, made of papier maché, with two emeralds for eyes.

THE—

Clever Frenchman who has introduced a change purse into the palm of a pair of gloves deserves the patronage of those who need small change but do not care to carry portmonnaies or belt bags. This little palm purse has for fastening a small button flap, a press button, that is firm and safe. The left palm is the one most convenient for anyone to get their change out. The purse-glove has not yet been introduced into our shops.



WHAT SHE WEARS

CHOICEST COSTUMES WORN IN AUGUST—EXQUISITE LINEN COSTUME SEEN AT AFTERNOON CONCERTS—FETCHING COAT SUIT IN BUFF—TUDOR RUFFLES PRETTILY DISPOSED—CHINTZ COATS NOT TAKEN UP BY NEWPORT—UTILITY BATHING COSTUMES AND BEACH SUITS

WHoever knows her Newport well, times her wardrobe accordingly. She is not moved by transient dress flurries. For does she not know the month, week, day and hour to give her maid orders for this toilette or that, and is she not then busy planning what jewels she is to wear with them.

There never is a period at Newport when clothes do not count, and that must not be forgotten; but there are clothes and clothes, as there are houses and houses, and entertainments and entertainments at which to wear them. All this the woman new to social requirements and her daughters are in the dark about, and these are they who create the dress flurries out of season—at which the seasoned one, or the real Newporter, languidly smiles, lifts her lorgnette, then relapses into conversation with her favorite confidante at her side. It is no longer a time for indecisions or blunders. August has but one command for everyone in the social vortex at Newport, and that is: Wear your best gowns, hats, costumes, etc., etc. Spare nothing. If anything becomes damaged or ruined, replace it—or suffer the consequences.

Theatre gown of black chiffon over Paquin blue taffeta, trimmed with black hercules braid, edged with soutache, and black Cluny lace embroidered in gold and blue. At bottom of skirt and over shoulders is Irish lace embroidered with silver. Tassels of gold, silver, and black over cream net puff sleeve. Piping of blue velvet edges lace.

BUFF COSTUME WITH DIRECTOIRE COAT AND TUDOR RUFFLES

Charming indeed are the gowns worn at the afternoon musical functions, now in full swing, where some of the young women are wearing their most exquisite linen costumes, both in white and colors—blue and buff being great favorites. An exceedingly smart gown in buff had a plaited princess skirt fitted into a high front panel, its middle plait held in place by a row of buff buttons on either side, having a raised white middle embroidery on each one. A white radium silk draped belt with flat bow, on the left, gave finish to the white net blouse, profusely trimmed with a double jabot of the same, ending in a high net stock. A Directoire coat of great distinction was of buff also, and opened down the front so as to show off the tulle blouse clearly. It was trimmed on both of the open fronts with a close row of buttons having a braid strap fastened to each, the long, tight sleeves having on their outer side a close row of buttons and braid to correspond. Their wrist finish was comprised of plaited lace, while the high net stock was made still smarter by a ruffle of the same lace plaited and attached to the top edge of the stock. This ruffle was started on the sides of the chin, leaving it quite free, and gradually it rose up in hight on each side until the middle back was reached. These attached ruffles give no end of style not only to the wearer, but furnish the new, big, low-crowned hats with an added grace. When the ruffles do not rise in this manner they are equally smart if allowed to turn over the stock or high neckband, but need then to be of wider lace, or of plaited mousseline or net. The latter is, by the way, the most worn, quite replacing the old mousseline favorite. A white straw hat covered with buff and white aigrettes was worn, and gave that final chic air that the costume demanded.

SEASONABLE DRESSY FABRICS

Crêpes de chines and Ninon, thin Rajahs, meteors, Liberty silks and tulle—which, by the way, is now the modish name for all sorts of nets—comprise the list of lovely fabrics made up into afternoon costumes, only including, however, the ultra smart ones of course. There are very simple pretty flowered muslins trimmed with lace, and voiles also, worn becomingly, and seen everywhere.

FASHION OF CHINTZ COATS NOT ADOPTED

Chintz coats are not yet taken up by the Newport women, as they once were supposed to be. Now and then one appears, and if it is well covered with soutache so that the colors and designs are subdued, it cannot be denied it possesses a decided charm of its own. The wearer, though, has everything to do in giving such coats a comme il faut air. If she has the least bourgeoise look, one of these coats, or a hat, or a parasol even, will destroy her appearance. But forewarned is forearmed, for beauty and distinction of presence more than ever at Newport are rare possessions, and that no amount of money can purchase them is the great pity of this day and generation.

EMBROIDERY IN PINK ON GREY—PRETTY COSTUME THROUGHOUT

One never tires of a Greek border trimming. Such a lovely gown in grey-pink crêpe de chine with long sash ends dropping on the left had such a border embroidered in pink. The skirt was long, and had a flowing tunic over it, which was drawn over to the left side of the sash belt. A Greek border ran all round the bottom, so that in order to have it drawn over to the left, the slope was made at the top. An overwaist, half-low in the neck and having only caps for sleeves, was open on the underarm seams as well. It was cut up into a half-square above the sash and in the middle front as well as in the back, so there was room for the smaller Greek design to show off upon all the outer lines. Tulle in a pale gray shade was chosen for the blouse worn beneath for the long, wrinkled sleeves and the high stock, while the upper part of the blouse answered for the tulle guimpe. In this particular costume both styles of the Tudor ruffles were to be seen—the one above the stock, as described, and a deeper ruffle falling over the half-low neck of the pretty overwaist. These ruffles do not usually meet in front; a space of three to four inches is left in the middle. This gives a better effect. A large pink crin hat with very low crown was worn, draped with gray maline wound into a large gray rose on the left front, in the middle of which was a large pink rose.

Two-toned apricot satin messaline with bolero and inset band on skirt of gold tulle embroidered in pastel blue ropes of leaves and in shaded roses; the leaves are studded with jewels, and from the festoons of roses are bead tassels in clusters. An artificial pink rose ornaments left side of corsage, and the lace bodice and sleeve draperies are of point applique; crush girdle of pale blue Liberty satin with rosette and streamers at back.

USE AND ORNAMENT IN BATHING SUITS

Bathing costumes never represented more distinctly in their "make up" two opposite styles. One is practical, and intended for women who are swimmers, or learning how to become good ones. The others are frankly classified as "beach suits." They masquerade somewhat as a bathing costume by the shortness of their skirts, their collarless necks, and very short sleeves, while silk cravats, sashes, belts, braidings and embroideries are elaborately put upon such skirts and blouses, the material itself being very generally of silk, either plain or figured. Kerchief or hat is trimmed to correspond. Alapaca or serge is the material favored by the makers of practical bathing costumes, for nothing better has yet been discovered. The "Colony Club" model is the latest, as it is the best, the garment being cut all of a piece very nearly, with the fastening at the shoulders. Ease and comfort in swimming result. Figure improvers of many kinds continue to be invented, as well as new styles of false hair to be worn under the fronts of kerchiefs, or of sailor hats that are big in the crown and settle down on the head.

GOWN AND WRAP COSTUME

Nothing is more convenient than the gown and wrap costume. A very lovely one is in deep gray with a touch of white in the low collar and yoke. Chiffon forms the entire gown, which is trimmed with bands of voile to match the accompanying long wrap of the same (heavily soutached).

To the wrap itself there is really no shape—it being made of four long straight pieces of material save that it is fitted at the shoulders, and tacked in front and in loose plaits at an exaggerated Empire waist line. A [illegible] of voile forms an X [illegible] back.

Newport.

Photo by Félix, Paris

ROOM GOWN OF CREAM MOUSSELINE DE SOIE

BY DRECOLL, PARIS

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THose who want odd and pretty pieces in wicker can find serviceable as well as artistic articles which never need be relegated to the attic because they are "out of date." In Sketch 1 an exquisitely proportioned pedestal of green reed is shown, the hight a trifle over 4 feet, which is intended for a palm or one of those luxuriant ferns. The price of this piece is $12. In the middle of the top is a large disc of wood, stained to match, on which to place the flower pot, so that it is strong in make as well as good to look at. Green reed palm baskets to hold the flower pots are $3 in a ten-inch hight, and $7 in a fifteen-inch hight; these come in charming shapes.

Sketch 2 is of a raffia reading table in the natural color, the top in size about 15x22 inches; beyond this the deep pockets for papers project, and there is an undershelf as well. This also is stoutly made, and sells for $12. No. 3 is a rack for magazines and periodicals, the top shelf being of reed in closer weave than the others, which are of simply latticed wicker; the uprights finish with tidy looking knobs, and the hight is 3½ feet; price $9. No. 4 is a new type of that old favorite for tea parties, the muffin stand, and has wicker plate holders half way down the legs, adroitly placed to perfectly

balance the affair. The rest of it is of green reed, the top projecting somewhat at the ends. The small undershelf is square, and the price is $9.

OLD-FASHIONED BASKET STANDS

for flowers are also found in the green reed ware, and are $6. They are over three feet high, and consist of a quaintly shaped, flared top basket perched on four legs which have trellises of the reed between them in interlaced oval outlines.

LONG JABOTS

of the sheerest, softest handkerchief linen with double ends finished by the finest baby Irish crochet lace are the latest touch to the late summer costumes and a forerunner of the other Directoire effects in neck wear. On one end is a piece of lace fully seven inches deep; the other end, which is a trifle the longest, has a two-inch insertion above a narrow hem which is finished with a picot edge of the same lace. These come in three lengths, which may best be described as "long," "longer," "longest," for no one of them is even mediumly short, and they sell at $8.50, $9.50 and $10.50, respectively.

A NEW MOTOR HAMPER

has a folding table attachment that adds but little to the weight but makes a most complete affair for the traveler or picnicker. The table legs are hinged and there are brass supports to the table top and leaves at ends that increase the size to almost double the length of the good sized hamper. A brass handle is sunk into the table top, so the whole can be carried about with ease. The hamper is most completely fitted for six persons, everything being in nickel, including the tea-kettle and two bottles for liquids, in quart size. There are also 6 doylies; the price is $85.

A HAND EMBROIDERED

white linen jumper with the habit-back gored skirt attached beneath a belt embroidered in a pretty design that corresponds to the jumper back and front and the front skirt panel, is selling for $9.50. The hand work is very well done, and the large designs are graceful and effective. a circular band is stitched on above hem in tuck effect beyond the front panel, at sides and back, and the whole buttons at left side of front.

KNITTED SHETLAND SHAWLS

for cool days or piazza wear where but a gossamer weight is desired come in white with pale grey borders in fancy stitches. Price 75 cents.

BATHROOM MULES

of broché batiste, lined with Turkish towelling and bound with corduroy are $1.50 the pair. Persian hand-embroidered bedroom mules are $2.75, and these are in most lovely rich colorings, the deep, soft shades suggesting Cachemire shawls.

FLANNEL PETTICOATS

in a light weight are made into things of beauty by their flounces of wash ribbon and Valenciennes lace in alternate rows. The flannel part ends at knee and is sheath fitting at hips and belt; price $5.75.

STEAMER NEGLIGEES

of finest French flannel are made to order at one smart shop for $20. They have kimono sleeves, a wide box plait at back, and tucks at front, the latter stitched flat to waist line. There are drop sleeves or undersleeves of thin white silk with Valenciennes lace and insertions. One in a lovely shade of Copenhagen blue has an embroidered collar and buttons of natural color grass linen, the embroidery in Persian design and colors.

STRIPED SILK WAISTS

for traveling, with tucked backs, long sleeves and the fronts tucked to yoke depth, a plaited jabot at front box plait and plaitings at cuff tops, are $10. These fasten with pearl buttons and are very chic, coming in colored stripes on white groundings.

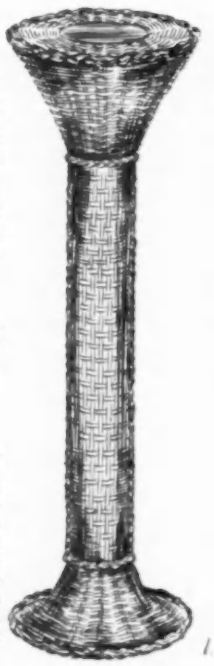
CRAPE CLOTH,

so called, is the new cotton goods with deep crimp from which the washable waists are made that require no pressing or ironing. This in a 27-inch width is to be found at 18 cents the yard.

FRENCH COTTON CREPE CLOTH,

in 26-inch width, and in a creamy white, is 60 cents a yard, and is also a fabric that can be laundered without ironing.

SOFT FINISH ENGLISH NAINSOOK



in 40-inch width, and a very pretty sheer quality, is $2.25 for a piece of 12 yards; for underclothes or layettes this material is one to be appreciated, as the wearing qualities and lightness of texture are an unusual combination.

ETON COLLARS

of baby Irish crochet lace are $2.25, and of hand-embroidered linen, $1. In the latter, colored dots and a scalloped edge to match are shown, as well as designs in all white.

WASHABLE CHAMOIS GLOVES

in mannish effect with one button are 85 cents the pair, coming in natural color or white; in a Biarritz, natural color only, they sell for $1.25.

INLAID MAHOGANY CLOCKS

in reproductions of antique Dutch clocks, but with modern 8-day works, are $9, and are a suggestion for a wedding gift.

ANTIQUE MAHOGANY

shaving stands, with mirror quaintly swung between slim posts, are $10.

SEVRES GREEN

with gold decorations distinguish some antique French china tea-caddies from the ordinary, and the shapes are irresistible as well; these beautiful pieces are $10 each.

CONVEX HAND MIRRORS

of pocket size are the latest aid to the motorist or traveler by less luxurious means, and these small affairs enable the holder to see if the hat and hair are disarranged at a glance, the slightly convex surface reflecting the entire head in miniature. With a repoussé silver back and handle they cost $1.00.

A NICKEL HEM GAUGE

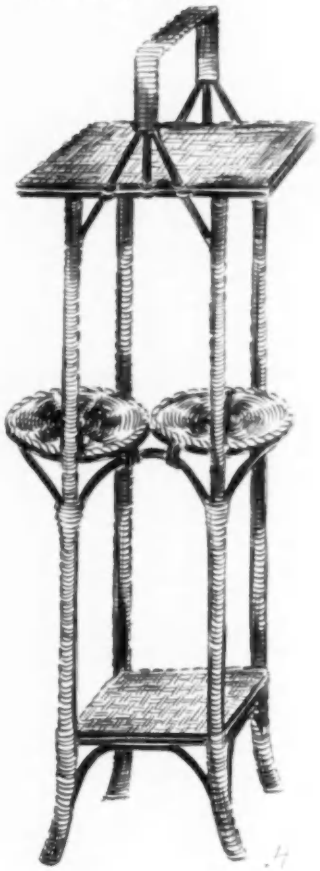
that will mark any hem up to a 4-inch width is sold for 25 cents, and is very simple in manipulation, and cannot get out of order.

FOR EYELET HAND EMBROIDERY

there comes a new stiletto with a gauge that adjusts on the steel, and will thus always give a hole of equal size when placed at desired point; price 25 cents. The use of this small device assures accuracy and saves much time and worry.

COOL WRAPPERS AND NEGLIGEES

are those of white dotted swiss, and in this material a kimono wrapper with edges buttonholed in either pale pink or blue, and the sleeves slashed to shoulder and tied with ribbons to match, sells for $2.25. Another ribbon ties at neck. The negligees are in Empire effect, the deep bolero-like yoke of Valenciennes insertions and the material. The sleeves open to shoulders, and are finished by a ruffle that continues to top, the sleeve itself slightly circular. Below knee there is a deep circular flounce, and the edges of neck and fronts are finished by frills of Valenciennes. The Empire yoke has a ribbon-run belt of embroidered beading at lower edge; price $5. A fascinating negligée of sheer dimity striped and printed with tiny bunches of roses in the middle of splashes of pale blue, is dotted over with rosebuds between the designs. The sleeves are open and inset with lace, and there is a wide collar also showing much lace in combination. These tie with soft ribbons in either pink or blue or white, and are made to order for $15.



EARLY AUTUMN MODELS IN CLOTH AND SERGE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 249

The WELL DRESSED MAN

AUTUMN DRESS IN THE COUNTRY—NORFOLK COATS AND KNICKERBOCKERS STILL GOOD STYLE—WOOL WAISTCOATS AND JACKETS

THat certain types or styles of dress are more appropriate for certain seasons and localities than others is as true as that one color is more becoming to a certain individual than another, and it follows that the man who dresses in keeping with his surroundings, as well as in accord with his own physical characteristics, observes at least two of the important sartorial rules. Light grays are invariably associated with spring in masculine attire, because after the generally worn dark clothes of a winter the natural inclination is for change, and with the weather still too cool for the whites and tans of the summer flannel and silk fabrics, there is practically nothing else. And so in the autumn, when the air begins to grow crisp and the foliage to turn, one so instinctively takes to browns, brown and red mixtures and dark greens that it is little wonder they are the prevailing shades. Dark blue serge and white flannel have always been more or less connected with the sea. Somehow or other they seem to go better with it—to be more appropriate at seaside places—than other materials, and in the same way the rough tweeds, cheviots, friezes and homespuns are pre-eminently the fitting fabrics for the mountains and hills, for the woods and inland resorts, for the real country, whether the place be Lenox or Lonelyville, that one must leave the coast to get. And with colors and materials so with cuts and styles of clothes. One recognizes at once how much better adapted to the mountains are strong, serviceable looking suits, full in cut, stout boots, wool waistcoats, cloth caps, felt hats, etc., and, perhaps from their association with the Scotch and English fashion, which is as standard and unshaken to-day as it ever was, Norfolk coats and knickerbockers appeal to one as a type better adapted to the hills than any other.

In this country there seems always to be a striving and a demand for something brand new—a feeling that when a style has had its day its day is forever done. And certainly when a fashion or fad does get going, the tendency seems to be to kill it by over popularity. But admitting that the Norfolk jacket, and more especially knickerbockers, were at one time in such general use that their smartness as a form of dress was temporarily affected, it is absurd to regard them as obsolete fashions. As well say that because our present type of evening clothes has been worn for years it is no longer really smart, or that the sack suit as a form must go. And yet as types or forms nothing could be more common. Indeed the fact that the Norfolk has not for the past few years been in general vogue, and that knickerbockers can now rarely be found "ready made" should be an argument for, rather than against wearing them. There are so few possible variations, except in the detail, of masculine attire, that it is a pity any one of them should have to suffer by being, so to speak, done to death, and this would not be the case if it were better appreciated that it is not general type, but merit of cut, and kind and quality of material that mark the difference between good, bad and indifferent in clothes.

WOOL JACKET

At any rate, as regards this form of jacket and trousers, I cannot agree with what I feel sure is considered the general opinion, and is undoubtedly the opinion of the trade, which reflects the popular judgment. I have not the least hesitancy in recommending them for wear at the proper time and in the proper place, provided they are of the right cut and of right material. To describe just what this should be is a somewhat difficult thing, but it may be said that the simple styles of coat—perhaps the original old Norfolk with plain plaits, back and front, belt and large pockets—cut loose and full and of rough Scotch or English fabrics, is best. A plain material, such as dark blue serge, or a smooth finished, hard surface cloth, absolutely kills the "style" of this coat, and knickerbockers must be full to the extent of bagginess, and of a similar rough, or at least decided pattern or mixture material. The drawing in this page gives a fair idea of this as regards the latter, the old cut—full over the thighs and very tight at the knees—having passed, and the cloth now falling in rolls over the knees. However, the cuff or extension of box-cloth is still somewhat used in place of the simple elastic band or small buckle, and in this event the stocking is brought over it and turned down, instead of being drawn up over the knee.

Everyone remembers when the stockings worn with knickerbockers were of tremendously heavy wool, and striking in pattern and color, but nowadays, while still fairly heavy, the best styles are quiet in color and inconspicuous in design—mixed Scotch or English wools in brown and red, brown and green or dark gray effects, usually ribbed, but not patterned, and having only a heavier rib, or at most not too conspicuous patterns or coloring, at the tops. Of course it is well to have the Norfolk coat, knickerbockers and cap of the same material, and the stockings should at least match in general shade.

The subject of wool waistcoats and jackets is so broad a one on account of the many styles and stuffs used that it is hardly worth while to say more than that the grays and browns are most in smart use and that there is no one pre-eminently correct model. The illustrations show two designs—one excellent for real roughing it in the woods in cold weather; the other a more generally serviceable style—and there are all the varieties of knit waistcoats, sweaters and cardigans, in plain and more or less fancy finishes and of every quality and variety of wool.

How.

PLAID KNICKERBOCKERS

HAPHAZARD JOTTINGS

WHAT ONE WOMAN IS ACCOMPLISHING

THe story of a rarely beautiful life might be written of Miss Martha Schofield, who for forty years has labored effectively but unostentatiously for the negro in the south. Immediately at the close of the war this philanthropic woman began her unselfish work in behalf of a race which has been well described as consisting of "hordes of ignorant freedmen," and her greatest and most lasting work has been the establishment and maintenance of an educational institution which, beginning modestly as a day school in Aiken, S. C., has developed into an organization comprising six acres and several buildings, all free of debt. Here co-education is carried on, and great emphasis laid on industrial training. A morning hour is given each day to the inculcation of patriotism, kindness to animals, love of plant life, and a talk on current events. Besides directing the school with its diversified studies, Miss Schofield has interested herself all these years in village improvement, besides visiting prisons and concerning herself practically with the condition of the chain gang workers. A friend, in writing at length of Miss Schofield's admirable life and work, says: "She is, and has been, emphatically neighbor to him who fell among thieves, and her home has been the asylum of the deeply wronged."

VICTIMS OF COCAINE

Humanity's passion for liquids and solids that undermine health is exemplified anew in the widespread use of cocaine, which is a quite modern form of dissipation. So great an evil has the practice become that, besides the legislation that was invoked to put a stop to its indiscriminate sale, both physicians and medical and lay journals continue to sound warnings, and to publish startling facts as to the prevalency and the effects of its use. The dangerous drug is surreptitiously dispensed in all parts of the city, but the local headquarters of a certain retail trade, the dispensers of which are degraded underworld creatures, is on Seventh Avenue, between Twenty-eighth and Thirty-third Streets. Patent medicines which contained cocaine were sold until recently in enormous quantities, but the law passed last year has been used effectively to compel the proprietors either to leave out the cocaine feature or be put out of business. Druggists who encouraged sales of the drug have been discovered and compelled to stop their wicked trade or to meet severe punishment. The habitual use of it is regarded by physicians as the most terrible vice that can ever afflict a people, in its demoralizing results, far more terrible than either alcohol or morphine, and they warn all persons against taking even one dose unless on prescription, since, on account of its immediate effects—mental clearness and a sense of well-being—a taste for it is acquired with fatal ease. Once acquired, the habit is incurable, and it is said that since to reclaim such a victim is an impossible feat, the best thing to do is to allow him to die as speedily as possible. The habit is confined to the lower classes of society, and a curious fact in connection with it is that, although over 80 per cent. of the drug users who go to a certain nerve specialist are physicians or physicians' wives, very few of this class are victims of cocaine. In how many ways does poor, old humanity need to be saved from itself!

AN UNUSUAL STATE OF AFFAIRS

An interesting statement has been made that the Republican National Convention, after having raised $100,000 for its expenses, spent only four-fifths of the amount, so that at its close there was a treasury balance of $20,000. This money is being divided among the 508 subscribers to the fund. The receipt of the money will probably give something of a shock, since it is a rare experience for subscribers to such a cause ever to get a rebate. The incident shows that good bookkeeping arrangements as well as honesty played a part in the procedure of the executive committee, and it is a praiseworthy and unusual instance of square dealing in such circumstances.

WOOL JACKET

[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a five-cent stamp for foreign postage and addressed envelope for reply, and state page and date. Those desiring to make purchases in Paris of articles mentioned below, or other articles, are referred to Vogue's purchasing representative, Mr. Wm. F. Homan, 7 Rue Saulnier, who will be glad, free of charge, to give all possible advice and assistance.]

PARIS SHOPS

It is the present-day fad to wear a "good luck" piece, an amulet, or a talisman, as a "mascot" which is supposed to insure immunity from harm. Probably the most superstitious of all people are the devotees of bridge. The most common-sense woman of my acquaintance carries gravely about with her, to every bridge gathering she attends, a tiny Gollywog, pinning it to her sleeve during the game. Another believes implicitly in the virtues of a silver pig she owns; it dangles from her bracelet.

Birth stones, set alone in ring, pin, or bracelet, are greatly en evidence during a game. A woman who picked up from the sidewalk one day a stone of a brilliant green color, but seemingly quite worthless from a money point of view, took it to a jeweler to be set in a ring, for a mascot. The clever man set it beautifully in old silver, and she wears it, happily confident in its good-luck bringing qualities. A handful of opals brought from Italy, where these stones are cheap, the same man turned into a wonderful necklace, like a stream of fire, the setting quite concealed. As his prices depend upon the amount of work involved and the metal used, it is quite impossible to quote them, but they are far from unreasonable. One of his designs is a spider web of platinum holding an opal spider with ruby eyes. The price of this also depends upon the quality of the stones. There seems to be no limit to the ingenuity spent in devising new forms of grotesque birds and beasts. The immense wooden Caran d'Ache animals are copied in gold and silver, of the tiniest dimensions, with real jewels for eyes.

At a wonderful little shop near the Place de l'Opera they show quantities of little silver objects for amulets—pigs, dogs, cows and other animals, tools and working utensils—at prices beginning as low as two francs fifty and running to twelve francs. Beginning at the latter price are larger objects for bridge prizes.

The "Auto-Flor" is a beautiful bouquet holder for motor cars, boats or carriages. It is movable and can be taken to pieces, so that the vase may be easily cleaned. The vase is in crystal, cut and engraved, or decorated in gold, in different styles, in seven, eight, or nine-inch sizes. The mounts that secure it to the side of the car are in chased bronze, gold, oxydized, or gilt. The price varies with the quality of glass, or metal, and with the amount of work, beginning at fifty francs and rising to one hundred and twenty-five francs. At the higher price named the vase is of china, decorated in old Sèvres. This house makes a specialty of painted dinner or toilet sets from private designs.

A shop, the windows of which are always so beautifully arranged as to entice purchasers, shows some fascinating new, large felt hats for automobilists. They are of a beautiful quality of felt in the new soft shades of color, hugging comfortably about the face. They are marked twenty-two francs.

New motor car veils, two and one-half metres long, are in a new soft material in all the latest shades of color, for sixteen francs. Fitted veils of fine crêpe de chine, long and ample, are eighteen francs.

Smart, becoming straw caps, delightfully trimmed with silk, are thirty francs. These also are new in form and trimming and wholly desirable. Large crin hats, or caps, the name depending on the form they are crushed into, to suit the head and face, are in all colors at thirty-eight francs. Stunning are some black and white plaid caps for young women, suitable for any sort of rough work, tramping, or mountain climbing, as well as for a motor car, at twenty francs.

At a great lace house where laces and lace-made garments are sold direct from the manufactory I was shown some adorable things marked at extremely low prices. Fine Brussels net was worked into charming neckwear—the new, high-frilled sort—a high stock with bow, or little jabot for ten and twelve francs.

Of this material was a lovely princess gown. At the hem were three deep tucks set their width apart. The fullness at the waist was shirred into the form of a deep girdle. The top of the bodice was arranged into the same form, and a bertha effect was gained by a line of tiny white crochet buttons and cord loops set thickly together. For so slight a trimming scheme it was wonderfully effective. The sleeves were long, tight, and tucked around the arm; down the back ran a line of the little loops and buttons. It was truly a charming gown, chic and dainty! The price was two hundred francs, made to order.

Of the same fine Brussels net were tucked blouses, with the back, front, and long sleeves covered with quarter-inch tucks. The tucked stock was finished with a high gathered net ruching, and the sleeves were prettily finished with triple frills, three turning up, three down, and separated by a line of entre-deux. Forty-five francs.

Turn-over linen collars embroidered in colors in a new and novel design, with a smart little bow to match, are marked at eight francs at one of the smartest shops in town. At the same place are plaited net jabots for four francs fifty.

Wrist bags of white linen for summer costumes are embroidered in faint colors in a curious design that at the distance of a few steps gives them the appearance of rare, faded old brocades. They are thirty to forty francs, according to size.

In a tiny shop set under the dark arcades of an historic street I happened upon some real novelties in wrist bags. Those most attractive from their absolute newness were of antelope leather, soft as velvet, smooth, delightful to the touch. They were round in shape, flat and unlined. The two sides were oddly joined together by leather running strings ornamented with beads. Wider leather strings were run through the top edges to draw the bag together; larger beads ornamented these also. They come in all the new shades of the dress goods displayed for autumn, and the beads match the leather. I had nearly forgotten to give the note of novelty that first struck my eyes—a deep fringe at the bottom formed of the leather merely cut into narrow strips. The price is twenty-eight francs.

Left Figure.—Lingerie frock of Paris muslin tucked and hand embroidered and trimmed with cotton ball fringe. The shawl cape is of filet net embroidered in white, and bordered at neck edge with white silk ribbon; silk tassels finish points.

Right Figure.—Princess gown of filet and cluny lace combined with plain and hand-embroidered batiste. The Directoire coat is of black satin, and each section of the sleeves, the border, the straps and collar are piped with a satin-covered cord. Rosettes finish the points.

[Note.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

THE WAY POLITICAL CONTROL WORKS

THE undesirability of allowing politicians to take charge of the collection and disposition of stray animals—which is what New York's politically run Board of Health is working for—is being shown by the press in the case of Los Angeles, California. Formal charges of the grossest cruelty and mismanagement have been presented against the pound master, who has been forced to admit that he sells dogs to the College of Medicine of the University of Southern California for purposes of vivisection, and witnessess testify that his deputies are so eager to secure the money paid for capturing the stray animals that they are not scrupulous about respecting licensed dogs. There being no separate collection wagon for cats, they are carried along in the unpartitioned dog wagon, which is usually crowded, and the bloodiest of battles naturally ensue. When the cats and dogs are dumped out of the wagons they are reported to be covered with wounds and bleeding profusely. For some reason not explained the ears are cut from the unfortunate cats before they are killed.

BRUTAL DEPUTIES OF LOS ANGELES

Little dogs are placed in cages with big, fierce ones, which ferociously attack the weaker, all of them being maddened by the inhuman handling to which they have been subjected. The use of clubs at the pound is said to be of daily occurrence, and Captain Jaicgstroff, who went to locate a dog that had been taken by the catchers, saw a drunken dog wagon driver, in a fit of ill humor, grab a large steel hay hook and begin vigorously to beat an unoffending dog that happened to be near. The indignation of the citizens came to a head, however, when Mrs. L. H. Hodgson was brutally assaulted by a Los Angeles dog catcher because she was protecting a beautiful and costly collie from being caught. It is not surprising then that the press of the city demands the care of stray animals to be turned over to the local S. P. C. A. The Los Angeles Herald says truly that no city which regulates the keeping of dogs has done so with any intention of providing indolent persons of a piratical disposition, who would rather lasso dogs and battle with women than do an honest day's work, with such an un-Christian way of earning money. If the care of stray animals were turned over to the New York Board of Health, or any municipal department (run by politicians as they all are), some such terrible experiences, like those undergone by the strays of Los Angeles, would be meted out to the homeless dogs and cats here. The brutal manner in which the Board of Health is even now shooting down dogs (unmuzzled or unleashed, but harmless and well behaved) indicates what might be expected in the way of brutality if the care of strays were transferred to the Health Board, a change that it has been working persistently for years to bring about, and which the projected Dog Defence League is being organized to combat here and elsewhere.

PLAGUE SERUM A FAILURE

The good work in behalf of anti-vivisection, undertaken by the New York Herald, is conducted in a thorough manner, not only by combatting the cutting up of live animals but in publishing the truth about the much vaunted serums. Since these serums are obtained by inoculations that entail great suffering and hence are all of a piece with vivisection, they properly are a part of an anti-vivisection crusade, although, as yet, very few laymen appreciate this fact. Recently the Herald drew attention to the failure of the plague serum (much advertised by physicians as a sure cure) to stay the progress of the plague in India. Deaths from the plague in India a few months ago increased to 40,000 a week, although the serum treatment had been liberally administered. As most persons know, the anti-plague serum has been tried exhaustively there for years, and yet ninety per cent. of the cases are fatal. A special commission appointed by the Argentine Government to investigate another serum (that for tuberculosis) declared it to be useless, and it is said that the delegates from Buenos Ayres will so report to the Tuberculosis Congress this autumn in Washington. May the Herald and other agencies continue to give wide publicity to the truth about serums, for the serum statistics of the physicians being almost invariably fallacious, the only hope the public has of getting at the facts is through the press and the literature sent out by humane societies. This naturally is a subject that very intimately concerns the human race as well as the lower animals, since serums are pumped into the blood of those patients who thus allow their systems to be converted into disease sewers.

SCARED BY NEWSPAPER FAKE RABIES

The rabies scares, instigated by various Health Boards and Pasteur Institutes, often bear fruit in cases of hysteria or suggestion, which are usually reported by the press in glaring head lines as cases of hydrophobia. There are, however, indications that at least some of the newspapers are beginning to suspect that they are being used as a cat's paw, and now and then one of them gets at the bottom facts of an alleged case of rabies. Such an instance was recently furnished by the Times, which published a full account of the death through auto-suggestion of Mrs. Annie Rule, of Philadelphia. Eight weeks before her death the woman received a slight wound in her hand from a little dog. It was cauterized and turned out to be a trivial affair. The woman happened, several days later, to read a newspaper account of an alleged case of rabies and, frightened by this, began to search all the newspapers she could gather for accounts of dog bites. She also read books on the subject until she became obssessed with the idea that she would die of the dread disease. She brooded for days over the idea, and finally went into convulsions which caused her death. This incident brings sharply to view the responsibility that rests upon editors when they parade dog bites, actual and faked, as the leading interest of sensational rabies stories.

HUMANE SOCIETIES MEET WITH GOOD FORTUNE

Felicitations are in order to the Women's Pennsylvania Society for the Prevention of Cruelty to Animals and to the American Anti-Vivisection Society (Philadelphia), in both of which organizations Mrs. Caroline Earle White holds official positions—the presidency of the one and the secretaryship of the other. The occasion for rejoicing lies in the fact that, by the will of the late Mrs. Annie L. Lowry, who, out of an estate worth $600,000, bequeathed $500,000 to charity, the two societies are to benefit to the extent of $58,000 and $15,000, respectively. It is a pleasure to give further publicity to this instance of substantial rewards, well bestowed.

IVORY HUNTING HARD ON HUNTER AND HUNTED

Very few of those who use ivory articles of utility or adornment realize how much human and animal suffering has marked the preliminary stages of the transfer of the ivory from elephant tusk to the output of the manufacturers. A man who follows the hazardous calling of ivory hunting has recently told his story, and from it one learns that wading waist deep through swamps and jungles, covered with vines and creepers and alive with vicious red ants and mosquitos, is a usual form of torture for the hunter. As for the elephants, they do not escape their share of suffering, shots often being distributed all over their anatomy by hunters, when taken by surprise. It is related that a certain monster suddenly confronted a hunter, who fired a shot into the centre of his forehead. The beast, maddened by pain and rage, with the blood streaming from the wound, advanced toward the hunter, who maneuvered so that he saved his own neck. Later, the party pursued the elephant for five hours, till they came upon him, partly blinded by blood, standing with a herd of twenty elephants. He was despatched, and seven magnificent tusks rewarded the hunters. It is to be regretted that some less cruel method cannot be devised for securing from elephants the ivory which man covets.

SOME DAMAGING OFFICIAL ADMISSIONS

At last a medical authority has had the grace to admit what has been persistently and virulently denied by vivisectionists, conspicuous among whom is Dr. Frederic S. Lee, that there are abuses in the practice that should be corrected by legislation. These are facts that the most distinguished members of the medical profession denied with many bitter speeches before the Judiciary Committee of the New York Legislature in January of this year. It is the Medical Times which has thus brought confusion into the camp of the rabid upholders of vivisection, who, besides appearing at Albany, gave lectures and wrote newspaper letters to prove that the charges of the anti-vivisectionists were unfounded. The Medical Times states that, in its opinion, vivisection ought to be limited to the holders of medical degrees or licenses, and to scientific students of biological branches devoted to research and teaching. It also protests against experiments undertaken to demonstrate entirely useless theories or made upon living, suffering animals to establish well known principles of physics or electricity. Such candor from such a source will prove a great embarrassment to those medical pro-vivisectionists who have banded themselves together to down the crusade against the wholly unjustifiable practice of cutting up animals alive.

Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players, and Vogue invites correspondence and criticism. Should the interest of our readers warrant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the highest number of correct solutions.

FIFTEENTH PAPER

BY ELIZABETH WAGER-SMITH, AUTHOR OF "A PRIMER OF SKAT"

GRANDO, OR SOLO, WITH A DECLARED SCHWARZ

A Schwarz is an unusually fortuitous holding. Player may declare a Schneider and by an unexpected discard of an opponent may make a Schwarz; but to hold so valuable a hand as to be able to declare it before commencing a game is rarely possible even in Vorhand's position.

In the following game, V. held: Jack clubs; Jack spades; Jack hearts; Jack diamonds; Ace, 10, 9, 8 hearts; Ace, 10 diamonds.

M.: 9, 8, 7 clubs. King, 9, 8, 7 spades; 9, 8, 7 diamonds.

H.: Ace, 10, King clubs; Ace, 10 spades; King, Queen, 7 hearts; King, Queen diamonds.

In Skat: Queen clubs, Queen spades.

M. has a Nullo Revolution hand, worth 60, and commences the provocation. Vorhand retains and M. bids to 60 and passes. H. passes.

V. is uncertain whether to make it Hearts or Grando. He has a certain heart make, with a declared Schwarz, counting 110. With a Grando make and a declared Schwarz it is worth 180. But there is the possibility of three hearts in one hand, in which case he would lose the entire value of his game. He decides to follow the homely adage, "Better to be sure than sorry," and makes it "Solo Heart, with declared Schwarz." There is no skillful play required. It can be played ouvert.

"With 6," game 1, Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz 1, = 11. Solo Heart, 10 × 11 = 110 plus.

If it had not been for the danger of the heart he could have played a Grando Ouvert, and counted 216. As H. held the three hearts, V. would have been minus that number. The chance was so slight of one player holding the three hearts, or of its not being in the Skat, the majority of American Skat players, in the excitement of the game, would have incurred the risk. If he had played Solo Grando, with declared Schwarz, he might, with unreasoning opponents, have won. H., on the first lead, should have considered which suit he needed for the last trick. V. would have played it Ouvert, if there was not a possibility of a losing card. H. knows the losing card will be one of a long suit headed by the Ace. It cannot then be either a club or a spade. Two diamonds are no protection to that suit. The heart is the only possible winner. He will then discard every card he holds before he gives up a heart. Some thoughtless players, in similar cases, cling to their Aces, forgetting the fallacy of a possibility of capture with an Ace, in such a declaration.

With the Solo Grando make, V. will commence and play thus:

V., **Jack hearts**; M., 7 diamonds; H., King clubs.

V., **Jack spades**; M., 7 clubs; H., 10 clubs.

V., **Jack clubs**; M., 8 diamonds; H., 10 spades.

V., **Ace diamonds**; M., 9 diamonds; H., Queen diamonds.

V., **10 diamonds**; M., 8 clubs; H., King diamonds.

V., **Jack diamonds**; M., 9 clubs; H., Ace clubs.

V., **Ace hearts**; M., 7 spades; H., 7 hearts.

V., 10 hearts; M., 8 spades; H., King **hearts**.

V., 9 hearts; M., 9 spades; H., Queen **hearts**.

V., 8 hearts; M., King spades; H., Ace **spades**.

Trick 10 is unnecessary. H. has captured trick 9, and thus V. is defeated, as he has not made Schwarz.

"With 4," game 1, Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz 1, = 9 × 20 = 180 minus.

In another deal, V. held: 9 clubs; Queen, 7 spades; 10, King, Queen, 9, 8 hearts; Ace, 9 diamonds.

M.: Jack hearts; Ace, Queen, 8, 7 clubs; 10, King 9, 8 spades; 7 hearts.

H.: Jack clubs; Jack spades; Jack diamonds; Ace spades; Ace hearts; 10, King, Queen 8, 7 diamonds.

In Skat: 10, King clubs.

M. bids for a Gucki Nullo, and V. passes. H. bids for a Solo Diamond, and M. retains to 15, then passes. H. announces his game as "Solo Diamond," with a "declared Schwarz."

It is futile to lead a short suit against a Solo make, with a declared Schwarz, and as H. in all probability holds Ace, if any heart, should the seven be in Skat, M. can capture the trick and defeat Player on the first round.

V., King hearts; M., 7 hearts; H., Ace **hearts**.

It is unnecessary to count the points, as the loss of one trick defeats Player, regardless of points.

V., 9 diamonds; M., Jack hearts; H., **Jack clubs**.

V., Ace diamonds; M., 7 clubs; H., Jack **spades**.

As trumps are exhausted, H. has the remaining tricks and wins his game. Had V. hearts been in Skat, he would have been defeated, notwithstanding his fine holding, but it would not be Skat, incomparable among games, if Player ran no risks. Therein is half the charm of the game.

H. is "with 2," game 1, Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz 1, = 7. Solo diamond, 6 × 63 plus.

Announced Schwarz includes the game, counts, by implication; i. e., Schneider, declared Schneider, and Schwarz. If a declaration is made without the "announced," Schneider is included, but not declared Schneider.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped envelope for reply, and state page and date.

THE question of the arrangement of the hair grows more important each year, since the French mode of coiffure now in vogue requires great neatness of finish and perfectly proportioned lines. An untidy head dressing is rarely seen among fashionable women, this, like every other detail of the toilet now meeting with far more care and thought than formerly. Hair with a slight natural wave around the face is a great boon in effecting a beautiful coiffure, but if it must be waved by artificial means, dampen slightly with a good tonic, give it two or three passes with the comb and pin the hair down carefully in three waves until it has dried. In almost every instance it will comb out in a soft fluffy effect, with just the suggestion of a ripple or two around the head if a preparation having the tendency to induce this effect be used. And where this method is resorted to every morning or evening, a very decided natural wave may be achieved. When time is limited many fashionable women resort to tongs, but these should only be used with care and by experts who understand giving the smart, wide ripple which does not suggest their use. No matter how perfectly the Marcel wave has been done, neither man nor woman could be deceived about its artificiality, and the first thing suggested was that much time and money must have been expended in its preparation.

No more desirable novelty for filling out a scanty growth of hair is shown than a wide comb thickly filled at the edge with fluffy hair perfectly matching one's own in shade and texture. This is firmly pinned over the forehead, and the hair softly turned back over the comb into a full Pompadour. Heavy strands are then brushed smoothly over the sides and into the coiffure, which may be high or low, as preferred. These combs are exceedingly useful, very light in weight, dependable in looks and easy to wear. The price for ordinary colors ranges from $4 to $8 according to size.

A new arrangement of artificial hair comes in the style of a sectional Pompadour to be worn under or over the hair as one chooses. This also is exceedingly light in weight and shows the parting at the side very slightly waved, which gives a suggestion of youth almost universally becoming. These sell from $8 to $15 according to color, drabs, blondes and grays being always a little more expensive. Featherweight switches of naturally curly hair are a very useful addition, where the hair is too thin to dress into a fashionable coiffure, and cost from $5 for those eighteen inches in length, to $30 for those thirty-two inches long. Roman braids are still much in vogue though the placing of them has been changed from the front to the back, loose puffs filling in the coiffure on top of the head. The prices of these braids are from $12 to $18, and of the puffs $5 for a set of six.

Tan, sunburn and freckles—the results of summer kisses by the sun god, as well as the effects of winter's cold and wind, may be discounted by milady with a few tricks of the toilet in her youthful days, though in later years more strenuous efforts are required to accomplish the same results. If the least bit of tan darkens her skin, or sunburn has brought its deteriorating influence to bear, no time should be lost in applying a restorative. Among the most effectual of the latter is an Oriental cream which can be recommended as a truly scientific skin food with pronounced beautifying powers. It is said to be a safe, sure and harmless preparation and leaves the skin very smooth and soft. Nearly as much as the complexion do neck and throat need attention, and the shoulders, too, for in evening dress they may become one of women's chief charms. Every night, therefore, throat, neck and shoulders, as well as the face, should be cared for. They may be first sponged off with a refreshing and aromatic toilet water, followed by a thorough massage with cream. The beauty seeker should take time when performing her toilet, bearing in mind that lapse of hours and even length of days is unimportant when ultimate results are considered. In the morning any traces of cream are wiped off with a linen cloth before the daily ablutions, but nearly, if not quite all, will have been absorbed. The price is but 50 cents a jar. An important factor in hand culture is kneading and massage with this cream or some equally good emollient. It keeps the skin white and smooth besides giving it pliancy. The outer surface of the hand and the fingers are massaged until every individual muscle has received attention and a sufficient quantity of the cream has been absorbed to nourish the flesh and banish tan or freckles. If the hands perspire, use a few drops of the toilet water previously mentioned after bathing, and possibly dust with a fine talcum powder. The price of the lotion is $1 a bottle, and of the talcum powder 25 cents a box.

A new preparation for maintaining the sweetness and purity of the person, which has just made its appearance, seems to meet and successfully combat every contingency in eliminating unpleasant bodily odors arising from perspiration or any other cause. It is in itself almost entirely odorless, just the faintest suggestion of delicate fragrance remaining on the skin for a short time. Perspiration should not be checked, but by the use of this dainty, lily-white cream every offensive or embarrassing characteristic of it is overcome. While almost magical in its prompt neutralization of all odors from the body, its use cannot be detected, and linen or other personal apparel is not soiled by its contact. To get the best results, this cream should be rubbed on the skin after bathing, and the effect will remain for a surprisingly long time. It is put up in opaque glass pots, costing 25 cents.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

(5) Confidential questions. Answers sent by mail within two days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

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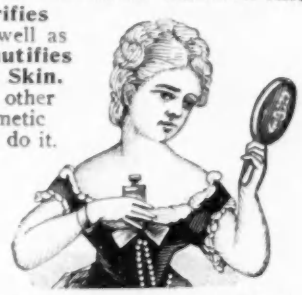

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VOGUE POINTS FROM PARIS

THE beautiful gold filigree diadems and coronets set with hundreds of little seed pearls, worn at the time of the Empress Josephine, are being reproduced, with finesse, in imitation gold and pearls (illustrated).

MArtial & Armand have a variety of novel vests for the early autumn. One of the illustrations shows a khaki-colored vest of cachemire, braided in two shades of khaki. The other represents one of leaf green ottoman silk edged with a wide flat silk braid the same tone as the silk, also an elaborately braided pocket, below which are two heavily soutached buttons edged with braided loops and formed by loosely hanging bretelles of soutache.

A Charming finish may be given to a gown by ornaments of cording. On the model illustrated this forms three circles, placed close together to form a triangle, on either side of the back. These circles are solid, the cording being wound round and round. The two outer ones are finished with long narrow loops. Of course this is introduced on the front as well as the back of the bodice. On a foulard of brownish grey speckled with white, the cording was of old rose, as was the high belt. The skirt, like the front of the bodice, was finished with an Oriental border in old rose, gold, green and blue.

Vest of leaf green ottoman silk—Vogue Points.

Two revivals of the head dresses of the Empire period—Vogue Points.

AN exquisite creation seen at the races recently was an immense shade hat of creamy Tagal straw, a garland of huge pink roses, veiled in pink maline, encircling the crown. Paler pink ribbon was drawn through the sides of the brim to be tied on one side, whereas the other was studded with tiny little pink roses, laid close one to the other (illustrated).

STyx grey, taupe, absinthe yellow, amethyst and feuille (a shade of warm olive) are some of the smart autumn colors.

PRetty coronets of tortoise shell, carved are particularly appropriate for afternoons at home; the illustration shows a new coiffure as well.

THe newest toque shown for autumn automobiling is of alligator skin, trimmed with a large wing-like bow of soft brown leather in front; it promises to be popular as well as practical, as it is light, wears well, and at the same time is rain and dust proof.

A pretty trimming of cords—Vogue Points.

CHeviot weaves are the mode for tailored suits; bayadere and diagonal effects are both new and smart.

PArasols are almost entirely the straight, flat ones of Japanese shape, with bamboo ribs, their covers either painted, printed or brocaded. With the straightness of the gigantic sailor hats and other low flat broad hats in vogue, and the equal straightness of this parasol, two thin horizontal lines are thus presented by the feminine silhouette above a vertical line of remarkable slimness, which represents the torse and limbs. This Japanese parasol was first used last summer, when hats were so enormously high that no curved sunshade was serviceable; but this season they have become far more popular, in spite of the sudden collapsing of the chapeau. Each day sees the hat broader than the day previous. The autumn models are being made in heavy ottoman silk, like the silk used so largely already for coats, and many other hats are of cachemire pasted smoothly over the frames, either plain, embroidered in self-colors, or in woven cachmire designs, which last are very handsome with feathers and fur.

A charming hat tied under the chin—Vogue Points.

Coronet of carved tortoise shell—Vogue Points.

SAsh girdles knotted at left side of front and with long ends finished by fringe or tassels are one of the details of the Directoire costumes. They are invariably made of satin or some other soft, lustrous silk.

Cachemire waistcoat ornamented with braid—Vogue Points.

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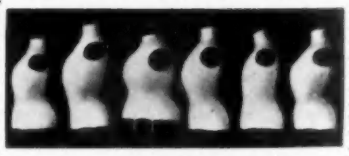

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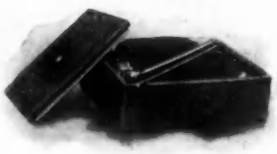


Iron grey cheviot with diagonal stripes in two shades of grey. 54 inches wide.

Olive green and grey diagonal striped cheviot. 51 inches wide.

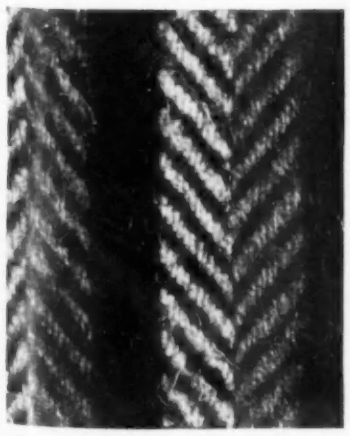
NEW CHEVIOTS AND SERGES

FROM LORD & TAYLOR

The new cloths are supple almost to the degree possessed by chiffonized goods, and in a weight that has all the firmness desirable for perfect wearing qualities, but not so heavy that the wearer will feel discomfort. The colors, too, are most attractive, and under each name several shades can be found, all being lovely and clear in tone. Cheviots of French weaving with a soft pliability that makes draping (which many of the new styles call for) possible without clumsiness, is foremost among the cloths with a slightly rough surface, for these are most fashionable for the Directoire coat suits, and also for tailored costumes of more severe lines. In the designs suitable for the latter type of garments, some of the side bordered novelties are extremely smart, and with their two-toned striping showing above the part left for a hem, which is striped to correspond. The width makes it available for a very tall woman as it measures 51 inches.

Two-toned prairie green cheviot woven in wide chevron stripes, with diagonal stripes between. 52 inches wide.

Copenhagen blue and tea green are two of the attractive colors in which this design comes, each combining a mediumly light and a much deeper shade in the stripes and check, to which the black bouclé band gives just the right touch of contrast. A wavey chevron striped cheviot is one of the most attractive novelties shown for the idea is new; the width, 48 inches. One of the new colors, "prairie," which is an indescribably soft but bright shade of olive green, is seen at the best in these stripings, for two shades are used, the deeper in the wavey chevrons and the paler in the tiny creases between. In "Maroc," which is a new class of brown tones, it is also very distinctive. Diagonal stripings in two colors and two-color diagonal cheviots are each shown in the same combinations, a width of 48 inches. These show mousquetaire and black (mousquetaire being a blue neither Copenhagen nor cadet but on the order of both), maroc and black, "Marguerite" (an unusual hue of purple or heliotrope) and black and several other colors, such as taupe, tan or serpent green with black. In the chevron striped cheviots of 48-inch width, one that combines two shades of a color and black is decidedly effective and chic to an unusual degree. The contrast of two shades of Marguerite and black is one of the best, and patachon (old rose tones) and black is equally good. Cheviot serge is still another favorite fabric, and is made with side border stripes in Scotch mixture effects in which green predominates, outlined at lower edges with a black bouclé stripe in one-quarter inch width. On a wavey blue ground this is very smart, and it also comes on other groundings of staple colors; width 48 inches. Another piece, more on the order of serge, however, than of cheviot, is a deep rich navy blue, with a wide border of bayadere striping in black and blue, the alternate stripes solid black, the others showing the two colors intermingled in the diagonal weave, which makes it appear as a much deeper shade of blue than the solid color grounding above. This is 51 inches wide. Side-bordered prunella-finish materials are possessed of a good lustre and show a fine twilled weave at the same time. They are 53 inches wide.



Black cheviot with herring-bone stripes in grey, black and white. 48 inches wide.

Black suiting with diagonal weave stripes in taupe and black. 54-inch width.

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WHAT THEY READ

(Continued from page 257.)

can aristocracy. Mr. Robinson has lightened his discussion of traits with many incidents of his own experience, and some excellent stories, and he shows a wide acquaintance with many American types, but the book as a whole hardly justifies its ambitious sub-title.

(The Twentieth Century American: Being a Comparative Study of the Peoples of the Two Great Anglo-Saxon Nations. By H. Perry Robinson, author of Man Born Equal, The Autobiography of a Black Bear, etc. G. P. Putnam's Sons. $1.50.)

RECENT FICTION

When Anthony Hope wrote The Prisoner of Zenda the English-speaking world rose to a man and gave thanks for one of the most charming little romances of a mythical realm ever written. At that time, however, we reckoned not on the bewildering train of Zenda's more or less feebly imitative descendants. If we could have foreseen the consequences then, it may be that our hearts, though full to overflowing, might yet have contained themselves. However, The Princess Dehra, by John Reed Scott (Lippincott, $1.50), is at least not so bad as some of its predecessors in the Ruritania class. In fact, it is a better story than the same author's highly successful Colonel of the Red Hussars, of which the present romance is, in a sense, a sequel. The gallant colonel of the earlier tale figures now as a resourceful archduke of semi-American extraction. Moreover, Armand is the rightful heir to the throne of Valeria and the accepted suitor of the lively and beauteous Princess Dehra, only daughter of the king, whose death, occurring at the opening of the story, leaves the succession in an apparently hopeless tangle. It is enough to state that the romance deals with the life and death struggle of the redoubtable Armand against the craft and machinations of his rival, the Duke of Lotzen, and the latter's minions. Mr. Clarence F. Underwood has contributed some pretty but unimpressive illustrations in color.

The Duchess of Dreams, by Edith Macvane (Lippincott, $1.50), is advertised by the publishers as "a tale of social ambition, of startling adventure, and of passionate love; placed all against the dazzling background of a Newport summer." The novel very nearly justifies this ornate description, and is even remarkable if, as has been reported, it is the author's first book. A social climber of vast wealth has executed a brilliant coup by announcing the approaching visit to her home of a beautiful Russian Grand Duchess. When a sudden cable reveals the disturbing news that the exalted lady has been delayed or cannot come, the resourceful Mrs. Rumbold induces a clever and impecunious young girl, unknown to society, to assume the rôle of the widely heralded fair visitor from the land of the Czar. The idea has been developed by Miss Macvane with considerable skill. Miss Hooper, the charming heroine, plays her difficult part with feminine audacity and rare tact. A Russian diplomat and spy complicates matters, but the author manages to end her story with happiness to all concerned, except, of course, the two villains from foreign parts.

Mr. John Galsworthy's remarkable success with his recent novels has led to the rewriting and reprinting of some of his earlier fiction. Villa Rubein (G. P. Putnam's Sons, $1.50) is one of these revived stories. It is about half the length of the novels by which the author won fame, and markedly different from any of them in style and treatment, though there is the same ease and certainty in handling persons and scenery. Villa Rubein, indeed, is decidedly romantic in plot, and there is something in the handling of the characters, in the bits of description introduced, and in the frequent abruptness of dialogue that makes it sound like a translation from the German. There is a sort of lively realism about the people that is specially pleasing, and while the book as a whole is far below the quality of The Man of Property and The Country House, it is decidedly above the average of summer novels.

Sir Richard Escombe (Harpers, $1.50), Max Pemberton's new novel, is a romance of George II's period founded in large part upon the doings of the Hell Fire Club, which was also known as the Society of St. Francis. Mr. Pemberton absolves the club of the charge that it sacrilegiously travestied sacred matters, but he shows something of what he believes to have been its internal organization, and takes the reader to some of its orgies. The central theme of the plot is the love of a brave Irishman and a pretty girl, and those who delight in melodrama will enjoy following the fortunes of the two. It should be said that shocking as the title Hell Fire Club may sound, Mr. Pemberton has not made a book in any sense scandalous. Unhappily, however, it cannot truthfully be said that he has sufficient humor to lighten his melodrama, which is good of its kind, but just a little tiresome in spots to those who have rid themselves of the absurd belief that the 18th century was romantic.

Captain Love, by Theodore Roberts (L. C. Page & Co., $1.50), might have been a really charming romance if the author had been less eager to provide thrills that are frequently obtrusive and superfluous, and more careful to invest his hero with some other qualities than mere bravado and a taking way with women.

A young English nobleman of the time of George I having been knocked senseless by highwaymen, recovers consciousness with a total loss of memory. Later, under the name of Captain Love, our hero turns up in London, where he wins plenty of money at cards and troubles the hearts of no end of trusting ladies, while actually participating in a series of kidnappings, drinking bouts, swashbuckling adventures and hairbreadth escapes galore.

The dim recollection of some one who was dear to him in his extinguished past keeps the doughty captain fairly straight, and in the end, of course, matters are straightened out. If Mr. Roberts were less fond of melodrama he might do vastly better work.

LITERARY CHAT

James Allen writes a slender volume, called Entering the Kingdom (R. F. Fenno & Co), which is still another recipe for happiness. This time the way to the kingdom which we all long for lies through surrender of desire, surrender of opinion, surrender of self. When you have ceased to wish for things, ceased to struggle for the vindication of your own opinion and made up your mind to be practically unselfish, you have happiness close at hand. True enough, but how?

The McClure Company announces for the coming autumn a new book by the popular Williamsons, whose Lightning Conductor first gave them fame. The new book is a story of Holland, to be called The Chaperon.

An important book on the autumn list of the McClure Company is A Woman's Way Through Labrador, being the account given by Mrs. Leonidas Hubbard of her adventures in the land where her husband lost his life.

Interesting announcements by the Putnams are The Sovereign Good, a novel by Mrs. Archer Huntington; The Century of the Child, by Ellen Key, which book, by a Swedish woman, has gone through twenty editions in German, and is now to make its first appearance in English, and several learned works issued by the Cambridge University Press, of which the Putnams are the American agents.

Marion Crawford's new novel, The Diva's Ruby; Friendship Village, by Zona Gale, a story of more plot and incident than her successful Loves of Pelleas and Etarre; Helianthus, a story upon which Ouida was at work during the last four years of her life; The War in the Air, a new romance of the future by H. G. Wells; Wroth, by "The Castles"; A Canadian Girl in London, by Mrs. Everard Cotes, who won fame as Sara Jeannette Duncan; and Joan of Garioch, by Albert Kinross, are autumn novels already announced by the Macmillans. Other announcements by this house are Abraham Lincoln, the Boy and the Man, by James Morgan, being a biography of the great President for youth; The Pinafore Picture Book, by Sir W. S. Gilbert; Red Cap Adventures (second series), by S. R. Crockett; The Aeneid for Boys and Girls, by A. J. Church, who has done the Illiad and the Odyssey in like fashion and with fine success; Ancient Tales and Folk Lore of Japan; A History of New York City, in two volumes, by Mrs. Schuyler Van Rensselaer; Faust, a drama by Stephen Phillips; De Libris, by Austin Dobson, and many books on science, education, theology, medicine, and travel.

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No. 566. White Medium Weight 50% Wool,
Vests, Drawers, Tights, Corset Covers; per garment $ .75
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Union Suits (all shapes), regular sizes 1.65
Extra sizes 2.00

No. 567. White Medium Weight Merino, 85% Wool,
Vests, Tights, Drawers, Corset Covers; per garment $1.00
Extra sizes 1.25
Union Suits (all shapes), regular sizes 2.00
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FOR CHILDREN

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